Sri Balamanorama Series No. 54

॥ श्रीः ॥

KĀVYĀLANKĀRA

OF BHĀMAHA

॥ काव्यालंकारः ॥

श्रीभामहप्रणीतः ।

परिच्छेदाः १—६.   Paricchhedas **1** to **6**.

WITH ENGLISH TRANSLATION AND NOTES

On Paricchhedas **1** to **3** By

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PREFACE

पूर्वेभ्यो भामहादिभ्यः सादरं विहिताञ्जलिः ।
वक्ष्ये सम्यगलंकारशास्त्रसर्वस्वसंग्रहम् ॥

In this verse which is the second after the Maṅgala śloka in Pratāparudrīya, the beginner in Sanskrit Poetics first meets with the name of Bhāmaha. That Vidyānātha, the author of Pratāparudrīya and a great Ālaṅkārika belonging to the Vedic religion, thus pays homage to Bhāmaha next to Goddess Sarasvatī indicates that the ancient Bhāmaha belonged to the same religion as Vidyānātha. The controversy that has raged for a long time whether Bhāmaha was a Hindu or a Buddhist has been slightly touched upon in our Notes on the very first stanza of this work, and in our opinion the grounds for suggesting that Bhāmaha was a Buddhist are flimsy.

Traditionally Bhāmaha is believed to be a Kashmiri. He describes himself as the son of Rakrila Gomin towards the end of this work. Vide सुजनावगमाय भामहेन ग्रथितं रक्रिलगोमिसूनुनेदम् VI—64. It is suggested in some quarters that 'Gomin' (a contraction of Gosvāmin?) resembles a Buddhistic appellation, but Mr. Trivedi in his Introduction to प्रतापरुद्रयशोभूषण points out that it is a caste designation added after the

names of the Brāhmaṇas throughout Kashmir and parts of northern India.

Bhāmaha was one of the very early writers in Poetics though he refers to still earlier writers himself. For example, he refers twice to Medhāvin (whose full name according to Mr. P. V. Kane is Medhāvirudra). Cf.

त एत उपमादोषाः सप्त मेधाविनोदिताः II—40.

संख्यानमिति मेधाविनोत्प्रेक्षाऽभिहिता क्वचित् II—88.

He refers also to Śākhāvardhana's work राजमित्र and Rāmaśarman's work अच्युतोत्तर. Cf.

समाहितं राजमित्रे यथा क्षत्रिययोषिताम् ।
रामप्रसत्त्यै यान्तीनां पुरोऽदृश्यत नारदः ॥ III—10.

दृष्टं वा सर्वसारूप्यं राजमित्रे यथोदितम् । II—45.

सूर्यांशुसंमीलितलोचनेषु etc.

निष्पेतुरास्यादिव तस्य दीप्ताः etc.

शाखावर्धनस्य II—46 & 47.

नानाधात्वर्थगम्भीरा यमकव्यपदेशिनी ।
प्रहेलिका सा ह्युदिता रामशर्माच्युतोत्तरे ॥ II—19.

स पीतवासाः प्रगृहीतशार्ङ्गो etc. रामशर्मणः । II—58.

He refers also to a poem अश्मकवंश in I—33, रत्नाहरणं in III–8, but does not give the names of the authors. Of these Medhāvin is a literary critic, and the

other names are those of poems or poets. Bhāmaha himself admits the benefit derived by him from older writers on poetics, but emphasises that the judgments are his own. Cf. बहुविधकृतीर्दृष्ट्वाऽन्येषां स्वयं परितर्क्य च V—69 and अवलोक्य मतानि सत्कवीनामवगम्य स्वधिया च काव्यलक्ष्म VI—64.

The Date of Bhāmaha.

Scores of quotations from Bhāmaha drawn by Abhinavagupta and later rhetoricians need not be discussed in determining the date of Bhāmaha, for we have to go to still earlier authors. Bhāmaha is quoted by Ānandavardhana, author of Dhvanyāloka, who flourished in the latter half of the 9th century. Ānandavardhana refers to a commentary on Bhāmaha by Udbhaṭa who is known from Kalhaṇa as the सभापति of जयापीड who reigned in Kashmir from 779 to 813 A. D. Bhāmaha's views are often followed by Vāmana, minister of जयापीड. So Bhāmaha must be older than Udbhaṭa or Vāmana. He has to be pushed back still further, for 3 ślokas of his are adopted by Śāntarakshita (705 to 762 A. D.). That Bhāmaha is prior to Bhaṭṭi can also be seen from our notes on—

काव्यान्यपि यदीमानि व्याख्यागम्यानि शास्त्रवत् ।
उत्सवः सुधियामेव हन्त दुर्मेधसो हताः ॥ II—20.

Bhaṭṭi, according to Mr. P. V. Kane, is located between 500 and 650 A. D. Bhāmaha is prior also to

Daṇḍin, the great Ālaṅkārika who very often dissents from the views of Bhāmaha. Vide our notes on I—22 & 23 which deal with the introduction of a rival hero at the outset of a poem; I—25 to 29 which deal with आख्यायिका and कथा; II—86 which deals with हेतु, सूक्ष्म and लेश. In our edition of Kāvyādarśa we have pointed out that Daṇḍin belongs to the latter half of the 7th century. But the most effective clue to fixing Bhāmaha's date is furnished in Dhvanyāloka where Ānandavardhana pointedly refers to Bāṇa borrowing an idea from Bhāmaha, which gains in advantage in its new setting. Vide our notes on—

शेषो हिमगिरिस्त्वं च महान्तो गुरवः स्थिराः ।
यदलङ्घितमर्यादाश्चलन्तीं बिभृथ क्षितिम् ॥ III—28.

Now Bāṇa is a contemporary of King Harsha who ruled from 606 to 648 A. D. It would take at least a century for Bhāmaha to get eminence enough for a great author like Bāṇa to borrow from him. If we explore the upper limit we find the views of दिङ्नाग who flourished about 400 A. D. are largely followed by Bhāmaha, e. g., in the discussion of प्रमाणs in the 5th chapter. If we place भामह between दिङ्नाग and बाण, his date may be assigned to the first half of the 6th century.

As regards the other works of Bhāmaha, we have a commentary on Vararuchi's Prākṛta sūtras or Prākṛtaprakāśa, called प्राकृतमनोरमा ascribed to the

authorship of Bhāmaha. Besides, several long quotations relating to Poetics as drawn form Bhāmaha are made in Kāmadhenu, commentary on Vāmana's काव्यालंकारसूत्रवृत्ति, which are not found in this work so that one can infer that there was a bigger work on poetics by the same author. Further, Nārāyaṇa Bhaṭṭa's commentary on वृत्तरत्नाकर quotes several verses relating to metrics as drawn from Bhāmaha, which leads us to presume that Bhāmaha has written a work on Prosody also. But apart from the identity of name, there is no evidence to prove the identity of authorship of all these works.

Bhāmahālaṅkāra consists of 6 Paricchhedas. The 1st deals with poetry, the 2nd and 3rd with Alaṁkāras, the 4th with Doshas, the 5th with प्रमाणs and the 6th with the grammatical subject of शब्दशुद्धि. The contents of the first 3 Paricchhedas fall strictly within the province of Alaṁkāra and they are set out in detail in the Table of Contents that follows. So far as Doshas or literary faults are concerned they find a place in a preliminary way in the 1st Paricchheda where from Verse 37 to 46 Bhāmaha deals with 6 Doshas and from Verse 47 to 53 with 4 more Doshas. But the 4th Paricchheda is the chapter which exclusively deals with all the remaining Dosha. Vide our notes under I—37. The 5th Paricchheda deals with Pramāṇas (instruments of knowledge) and other topics concerning logic

which do not strictly fall within the purview of Alaṁkāraśāstra and as such are ignored by later rhetoricians. In that chapter the author refutes the Apohavāda of Buddhists by the way. In the 6th chapter Bhāmaha begins with an eulogy of the Vyākaraṇaśāstra—सूत्राम्भसं पदावर्तं etc. in glowing terms (VI—1 to 3) and deals with शब्दशुद्धि which is more a topic of grammar than of poetics and which later Ālaṁkārikas, perhaps with the exception of Vāmana and a few others, exclude from their treatment. Bhāmaha's appreciation of the grammatical science of Pāṇini runs thus: श्रद्धेयं जगति मतं हि पाणिनीयं (VI—63) and सालातुरीयमतमेतदनुक्रमेण (VI—62). Sālātura is believed to be the birthplace of Pāṇini. Another remarkable feature discovered by Mr. D. T. Tatacharya in the sequence adopted by Bhāmaha when dealing with शब्दशुद्धि is his adherence to the order given in Pāṇini's Ashṭādhyāyī. By the way it may be mentioned that Bhāmaha attacks the Sphoṭavāda of grammarians notwithstanding his great respect for the science of grammar.

In the above treatment we have set out only a few salient points relating to Bhāmaha, necessary for an average reader. For an elaborate treatment of Bhāmaha and his work we would refer the reader to the learned Introduction to Bhāmahālaṁkāra given by Mr. D. T. Tatacharya in his edition.

In the preparation of my notes I have derived assistance from three editions of the work, viz., the Chowkhamba edition, Mr. Naganatha Sastri's edition and Mr. D. T. Tatacharya's edition, to all of which I humbly record my indebtedness. In the preparation of the list of quotations from Bhāmaha I have derived help from Mr. Trivedi's edition of Pratāparudrayaśobhūshaṇa where as an Appendix Bhāmaha's work first saw the light of print.

Mylapore, Madras. C. SANKARARAMA SASTRI.
12th May, 1956.

TABLE OF CONTENTS

तृतीयः परिच्छेदः ।

चतुर्थः परिच्छेदः ।

(Pages 167 to 171)

पञ्चमः परिच्छेदः ।

(Pages 172 to 178)

षष्ठः परिच्छेदः ।

(Pages 179-185)

॥ श्रीः ॥

भामहप्रणीतः

काव्यालंकारः ।

प्रथमः परिच्छेदः ।

प्रणम्य सार्वं सर्वज्ञं मनोवाक्कायकर्मभिः ।
काव्यालंकार इत्येष यथाबुद्धि विधास्यते ॥ १ ॥

1. After saluting the All-Benign and Omniscient in thought, speech and deed, this work known as Kāvyālaṁkāra is being composed as conceived by me.

1. In accordance with the traditional practice Bhāmaha begins his work with a Maṅgala śloka which expresses homage to God. प्रणम्य Having saluted. The object of salutation is furnished by the two words सार्वं and सर्वज्ञं which refer to two attributes of God. सर्वस्मै हित: सार्व:. This dissolution is referred to by Bhāmaha himself in Paricchheda 6, Verse 53 as follows:—हितप्रकरणे णं च सर्वशब्दात्प्रयुञ्जते । ततश्छमिष्ट्या च यथा सार्व: सर्वीय इत्यपि ॥ Vide Pāṇini:—सर्वपुरुषाभ्यां णढञौ. जानातीति ज्ञ:, सर्वस्य ज्ञ: तं सर्वज्ञं The Omniscient. मनश्च वाक्च कायश्च, तेषां

कर्मभिः मनोवाक्कायकर्मभिः By the actions of the mind, the vocal organ and the body; in thought, speech and deed. काव्यालंकारः is the name of this work. यथाबुद्धि As comprehended by me. विधास्यते Is going to be composed. The use of the word सर्वज्ञं has given rise to a controversy whether Bhāmaha is a Budddhist or a Hindu. In the list of names given to Buddha, Amara says:—सर्वज्ञः सुगतो बुद्धो धर्मराजस्तथागतः। As against this can be cited the inclusion of सर्वज्ञ in the list of names given to Śiva by Amara himself as follows:—कृशानुरेताः सर्वज्ञो धूर्जटिर्नीललोहितः. The word सार्वं does not give any clue for its solution. सार्वं simply means सर्वस्मै हित Beneficent to all. Mr. D. T. Tatacharya in his commentary states on the authority of the Upanishad —यः सर्वज्ञः सर्ववित् that सार्वं सर्वज्ञ refers to परमपुरुष. But he also notices the reading प्रणम्य शार्वं सर्वज्ञं which dispels all controversy. The editors of the Chowkhamba edition of this work state that there is more probability in Bhāmaha's being considered a Hindu than a Buddhist. According to them सार्वं सर्वज्ञ refers to Śiva. Mr. P. V. Kane also refutes the hypothesis that Bhāmaha was a Buddhist.

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च ।
प्रीतिं करोति कीर्तिं च साधुकाव्यनिबन्धनम् ॥ २ ॥

2. The composition of good poetry confers eminence in virtue, wealth, pleasures and beatitude

and proficiency in arts and contributes to pleasure and fame.

2. This verse deals with the benefits accruing from good poetry. It refers first to the attainment of the fourfold पुरुषार्थs or ends in life viz., धर्म, अर्थ, काम and मोक्ष—Virtue, wealth, enjoyments and salvation. वैचक्षण्यं 'Proficiency' is to be taken along with both the preceding and the succeeding words. कला An art. Poetry confers proficiency in arts as well. प्रीति or æsthetic pleasure is the next benefit said to accrue from poetry. Next कीर्ति or fame is referred to. Of all these benefits प्रीति or æsthetic pleasure is the greatest benefit derived according to आलङ्कारिकs, some of whom even go the length of saying that it is the sole purpose of poetry. For आनन्द is the end and aim of every individual and all other purposes play only a subordinate part to it. In fact the author of Daśarūpaka ridicules the idea of describing the attainment of the fourfold पुरुषार्थs as the purpose of poetry in the following verse.

आनन्दनिष्यन्दिषु रूपकेषु व्युत्पत्तिमात्रं फलमल्पबुद्धिः ।
योऽपीतीहासादिवदाह साधुस्तस्मै नमः स्वादुपराङ्मुखाय ॥

साधुकाव्यनिबन्धनं करोति The composition of good poetry yields all these results. Sāhityadarpaṇa cites this verse of Bhāmaha with the modification of साधुकाव्यनिबन्धनं into साधुकाव्यनिषेवणम्. निषेवणं is a comprehensive word including both composition and study.

Poetry yields results not only to the author but also to the reader. This verse with the same modification is cited in Dhvanyāloka Lochana, N. S. P. Edition, Page 12. Note the adjective साधु to काव्य. It is only good poetry that will confer the benefits mentioned. The śāstraic prohibition—काव्यालापांश्च वर्जयेत् refers to bad poetry. The purposes of poetry have been enumerated by the author of Kāvya Prakāśa on much the same lines as follows:—काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये । सद्यः परनिर्वृतये कान्तासंमिततयोपदेशयुजे ॥

अधनस्येव दातृत्वं क्लीबस्येवास्त्रकौशलम् ।
अज्ञस्येव प्रगल्भत्वमकवेः शास्त्रवेदनम् ॥ ३ ॥

3. The knowledge of science to one who is not a poet is like the munificence of a penniless person, the skill of arms to one impotent to handle them and pomposity of an unlettered person.

3. क्लीबः means a eunuch; in the context, one unable to handle weapons.

विनयेन विना का श्रीः का निशा शशिना विना ।
रहिता सत्कवित्वेन कीदृशी वाग्विदग्धता ॥ ४ ॥

4. What is wealth without modesty? What is night without the Moon? What is proficiency in speech without good poetry?

4. विनयेन विना का श्रीः. Vide parallel:—विद्या हृद्यापि सावद्या विना विनयसंपदा. का निशा शशिना विना. Cf. त्रियामा शशिना

भाति शशी भाति त्रियामया. वाचि विदग्धता वाग्विदग्धता Proficiency in speech, eloquence.

गुरूपदेशादध्येतुं शास्त्रं जडधियोऽप्यलम् ।
काव्यं तु जायते जातु कस्यचित्प्रतिभावतः ॥ ५ ॥

5. It is easy for dullards too to master the science by instruction from teachers whereas poetry dawns rarely and on an only person endowed with genius.

5. जडा धीः येषां ते जडधियः Persons of dull intellect. अलं = समर्थाः. A knowledge of sciences can be acquired by the instruction of teachers whereas कवित्व is a natural gift. काव्य arises very rarely. जातु At one time; and that too on one endowed with genius. प्रतिभा Genius, also called शक्ति. A poetic effusion is impossible without genius. That the poetry of great poets reveals a unique genius is brought out in Dhvanyāloka thus:—

सरस्वती स्वादु तदर्थवस्तु निष्यन्दमाना महतां कवीनाम् ।
अलोकसामान्यमभिव्यनक्ति प्रतिस्फुरन्तं प्रतिभाविशेषम् ॥

The rarity of genius is also set out in Agni Purāṇa cited in Sāhityadarpaṇa thus:—

नरत्वं दुर्लभं लोके विद्या तत्र सुदुर्लभा ।
कवित्वं दुर्लभं तत्र शक्तिस्तत्र सुदुर्लभा ॥

The scarcity of poets endowed with genius is set out by Nīlakaṇṭha Dīkshita in a verse setting

out the contrast between music and poetry thus:—

गायन्ति वीणा अपि वेणवोऽपि गायन्ति बाला: पशवोऽपि चेदम् ।
काव्यानि कर्तुं च परीक्षितुं च द्वित्रा भवेयुर्नतु वा भवेयु: ॥

For a clear idea of प्रतिभा vide the following extract:—

स्मृतिर्व्यतीतविषया मतिरागामिगोचरा ।
बुद्धिस्तात्कालिकी प्रोक्ता प्रज्ञा त्रैकालिकी मता ।
प्रज्ञां नवनवोन्मेषशालिनीं प्रतिभां विदु: ॥

**उपेयुषामपि दिवं सन्निबन्धविधायिनाम् ।
आस्त एव निरातङ्कं कान्तं काव्यमयं वपुः ॥ ६ ॥**

6. Though the authors of good literary works have reached heaven, there stands unimpaired their charming body in the form of poetry.

6. सन्निबन्धान् विधातुं शीलं येषां तेषां सन्निबन्धविधायिनाम् Of persons who have composed good literary treatises. निर्गतं आतङ्कात् निरातङ्कं Though their physical bodies are no more, their elegant body in the form of poetry survives. This verse is cited in Lochana N. S. P. edition, page 12.

**रुणद्धि रोदसी चास्य यावत्कीर्तिरनश्वरी ।
तावत्किलायमध्यास्ते सुकृती वैबुधं पदम् ॥ ७ ॥**

7. As long as his undying fame envelops the sky and the earth, till then does the fortunate poet occupy the abode of the gods.

7. रोदसी The heaven and earth. Amara:—द्यावापृथिव्यौ रोदस्यौ द्यावाभूमी च रोदसी. सुकृती Fortunate. For he enjoys a seat in heaven. विबुधानां इदं वैबुधं पदं The abode of the gods. किल denotes repute by tradition.

अतोऽभिवाञ्छता कीर्तिं स्थेयसीमाभुवः स्थितेः ।
यत्नो विदितवेद्येन विधेयः काव्यलक्षणः ॥ ८ ॥

8. So one aspiring for a permanent fame lasting down to the existence of the Earth, should, knowing what he ought to do, direct his attempts towards poetry.

8. स्थेयसी Feminine of स्थेयस् comparative degree of स्थिर. काव्यं लक्षणं (उद्देश्यं) यस्य सः काव्यलक्षणः In the place of काव्यलक्षण: there is another reading काव्यलक्ष्मणि.

शब्दश्छन्दोऽभिधानार्था इतिहासाश्रयाः कथाः ।
लोको युक्तिः कलाश्चेति मन्तव्याः काव्यगैर्ह्यमी ॥ ९ ॥

9. Those engaged in poetry should care for grammar, metres, words and their meanings, stories drawn from tradition or epics, the practice in the world, propriety and arts.

9. As to what are the factors that contribute to good poetry or the equipment of a poet, Mammaṭa in his Kāvya Prakāśa says शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात् । काव्यज्ञशिक्षयाऽभ्यासः इति हेतुस्तदुद्भवे ॥ Of these शक्ति or प्रतिभा has been already referred to. लोकशास्त्रकाव्याद्यवेक्षणात् निपुणता is elaborately given in this verse, and काव्यज्ञ-

शिक्षयाऽभ्यास: is set out in the next verse. Since अभिधानं is separately mentioned, शब्द: in the verse means rules relating to the formation of words i.e., शब्दशास्त्रं or the science of grammar. छन्द: Metres i.e., छन्द:शास्त्रं the science of prosody. अभिधानानि Appropriate expressions. अर्था: Ideas. इतिहासाश्रया: कथा: Stories from traditional epics like Rāmāyaṇa and Mahā Bhārata; stories with any historical background. लोक: The ways of the world. युक्ति: Conformity with the rules of न्याय, मीमांसा and the like; conformity with Logic and Exegesis. कला: Fine arts like music, painting, sculpture and dance. मन्तव्या: All these are to be cared for. काव्यगै: By those engaged in poetry. The last foot of the verse is obscured by a number of different readings. In the place of काव्यगैर्ह्यमी the other readings are काव्ययैर्वशी, काव्ययैरमी, काव्ययैर्ह्यमी, काव्यतैर्वशी and काव्यवैखरी. Mr. D. T. Tatacharya gives the last foot as मन्तव्या काव्यवैखरी. Mr. Naganatha Sastri has suggested the reading काव्यगैर्ह्यमी, and we have adopted his reading. Uttuṅgodaya while commenting on Lochana reads मन्तव्या: काव्यहेतव:. While commenting on the Dhvanyāloka passage—भाक्तमाहुस्तमन्ये, Lochana refers to Udbhaṭa's interpretation of the verse thus:—भामहोक्तं 'शब्दश्छन्दोभिधानार्था:' इत्यभिधानस्य शब्दाद्भेदं व्याख्यातुं भट्टोद्भटो बभाषे—शब्दानां अभिधानं अभिधाव्यापारो मुख्यो गुणवृत्तिश्च इति। (N. S. P. edition, page 10). According to Udbhaṭa, अभिधानं means अभिधाव्यापार The primary and secondary denotations of words.

शब्दाभिधेये विज्ञाय कृत्वा तद्विदुपासनम् ।
विलोक्यान्यनिबन्धांश्च कार्यः काव्यक्रियादरः ॥ १० ॥

10. One should engage in the composition of poetry after knowing words and their meanings and after serving under experts and after examining the works of others.

10. In this verse the Kāvya Prakāś passage —काव्यज्ञशिक्षयाभ्यास: is amplified. शब्दश्च अभिधेयं च ते शब्दाभिधेये विज्ञाय After knowing the correct words and meanings. तद्विदुपासनं कृत्वा After undergoing training under काव्यज्ञs. अन्यनिबन्धांश्च विलोक्य And after a study of the treatises of other poets. This is for acquiring practice through comparative study. काव्यक्रियादर: कार्य: One should engage himself in the composition of poetry.

सर्वथा पदमप्येकं न निगाद्यमवद्यवत् ।
विलक्ष्मणा हि काव्येन दुःसुतेनेव निन्द्यते ॥ ११ ॥

11. By all means a single faulty word should be avoided. One is condemned by defective poetry as by a bad son.

11. Cf. Daṇḍin's Kāvyādarśa—तदल्पमपि नोपेक्ष्यं काव्ये दुष्टं कथंचन । स्याद्वपुः सुन्दरमपि श्वित्रेणैकेन दुर्भगम् ॥

नाकवित्वमधर्माय व्याधये दण्डनाय वा ।
कुकवित्वं पुनः साक्षान्मृतिमाहुर्मनीषिणः ॥ १२ ॥

12. Not being a poet does not conduce to sin sickness or punishment. But being a bad poet, wise men declare, is directly tantamount to death.

12. Not being an author does not entail any evil. But being a bad author brings infamy. In the place of नाकवित्वं at the beginning of the verse, Mr. D. T. Tatacharya reads merely अकवित्वं perhaps on better manuscript authority. But the interpretation of the reading omitting न involves a good deal of strain. Mr. Naganatha Sastri reads न at the beginning. The citation in Kāmadhenu, commentary on Vāmanālaṁkāra (I-iii-22) also reads न at the beginning.

रूपकादिरलंकारस्तस्यान्यैर्बहुधोदितः ।
न कान्तमपि निर्भूषं विभाति वनितामुखम् ॥ १३ ॥

13. Its adornment like Rūpaka and others is propounded by others in several ways. Even the charming face of a damsel does not shine, stripped of ornament.

13. Having dealt with the purposes & equipment of poetry, the author proceeds to deal with its adornment. In Verse 15 the author declares that the classification of literary embellishments into two classes viz., शब्दालंकार and अर्थालंकार is acceptable to him. In fact these three Verses 13, 14 & 15 are bodily quoted by Mammaṭa in his Kāvya Prakāśa, Ullāsa VI to substantiate the twofold classification of

Alaṁkāras. Alliterations and other charming arrangements of sound come under the head of शब्दालंकार which is dealt with in the 2nd Paricchheda of this book. उपमा, रूपक and other figures of speech dealt with in Paricchhedas 2 & 3 of this book come under the head of अर्थालंकार as they relate to the sense, not to the sound. From the 1st half of the verse it is known that rhetoricians before Bhāmaha had accepted figures of speech. रूपकं आदि यस्य सः रूपकादिः अलंकारः. रूपकं is identified with metaphor. Ancients have mentioned elaborately about रूपक, उपमा and other अर्थालंकारs. They are in fact an adornment of poetry. This idea is substantiated by an analogy set out in the 2nd half of the verse.

रूपकादिमलंकारं बाह्यमाचक्षते परे ।
सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलंकृतिम् ॥१४॥

14. Others say that Rūpaka and the like embellishments are external. They deem the proper forms of nouns and verbs as an adornment.

14. A different school of thinkers hold that figures of speech are बाह्य extraneous i. e., not intrinsically connected with poetry. According to them the grammatical forms of words constitute a good composition. That is because according to them काव्यं consists of words that can be read, heard or understood. They perhaps think that sense is beyond the

pale of poetry. This view is entirely wrong. For words and meanings together really constitute poetry. Mammaṭa representing the Siddhānta says—शब्दार्थौ काव्यं. The view set out in the 1st half of the verse that figures of speech are not an adornment of poetry raises the question, 'Then what else?' according to their school. The answer for the same is furnished by the 2nd half of the verse. They think that a proper formation of nouns and verbs constitutes literary adornment. सुप् means a suffix added to noun-stems and तिङ् is a suffix added to roots. सुप् is used here in the sense of सुबन्त or a noun and तिङ् in the sense of तिङन्त or a predicate. This verse is cited by Mammaṭa in Kāvya Prakāśa, 6th Ullāsa and by Premachandra in his commentary on Kāvyādarśa I—1.

तदेतदाहुः सौशब्द्यं नार्थव्युत्पत्तिरीदृशी ।
शब्दाभिधेयालंकारभेदादिष्टं द्वयं तु नः ॥ १५ ॥

15. Thus they prefer the proper formation of words. But the proper presentation of ideas is not the same as that. We prefer a combination of both viz., elegant words and elegant ideas.

15. Bhāmaha condemns the school of thinkers referred to in the previous verse. What they aim at is no literary excellence but only सौशब्द्यं or grammatical correctness of words, but here in poetics we

are concerned with the excellence of ideas. अर्थव्युत्पत्तिः न ईदृशी An investigation of the sense is no mere grammatical correctness. In the 2nd half of the verse Bhāmaha states that he cares both for the adornment of words and adornment of meanings. But be it noted that the adornment of words which has a bearing on sounds and falls within the purview of शब्दालंकार is not the same as the grammatical correctness of the discarded school of thinkers. Verse cited in Kāvya Prakāśa, 6th Ullāsa.

शब्दार्थौ सहितौ काव्यं गद्यं पद्यं च तद्द्विधा।
संस्कृतं प्राकृतं चान्यदपभ्रंश इति त्रिधा ॥ १६ ॥

16. The word and its meaning together constitute a Kāvya. It is of two kinds—Prose and poetry. There is also a threefold classification into Sanskrit, Prākrit and the other one—Apabhraṁśa (colloquial language).

16. शब्दश्च अर्थश्च शब्दार्थौ सहितौ काव्यं Words and meanings together constitute a काव्य or literature. This is more or less the definition of काव्य. Based on this is the definition given by Mammaṭa in Kāvya Prakāśa viz., अदोषौ सगुणौ सालंकारौ शब्दार्थौ काव्यं. The definition given by Sāhityadarpaṇa is वाक्यं रसात्मकं काव्यम् and the one given by Rasagaṅgādhara is रमणीयार्थप्रतिपादकशब्दः काव्यम् or more fully चमत्कारजनकभावनाविषयार्थप्रतिपादकशब्दः काव्यम्. After defining काव्य Bhāmaha proceeds to

give several divisions of काव्य. First he gives a twofold classification, then a threefold, both in this verse, then a fourfold classification in the next verse and a fivefold classification in the next after that. The twofold classification of काव्य is into गद्यं and पद्यं Prose and poetry to which Daṇḍin adds a third one—मिश्रं Mixed Prose and poetry under which are to be included the नाटक literature and the चम्पू literature. The threefold classification is made from the point of view of the language into संस्कृत, प्राकृत and अपभ्रंश to which also Daṇḍin adds a fourth one viz., मिश्रं. संस्कृतं lit., the perfect, is the language of the gods, scientifically regulated by great sages like Pāṇini and Patañjali. प्राकृतं is directly descended of and a corruption of Sanskrit. अपभ्रंश is the dialect of cowherds, shepherds, huntsmen and barbaric tribes, a still more gross corruption of Sanskrit. मिश्रं mentioned by Daṇḍin is a mixture of one or more of the above languages. For a clearer idea of this classification note the following extract from Daṇḍin's Kāvyādarśa :—

तदेतद्वाङ्मयं भूयः संस्कृतं प्राकृतं तथा ।
अपभ्रंशश्च मिश्रं चेत्याहुरार्याश्चतुर्विधम् ॥

संस्कृतं नाम दैवी वागन्वाख्याता महर्षिभिः ।
तद्भवस्तत्समो देशीत्यनेकः प्राकृतक्रमः ॥

महाराष्ट्राश्रयां भाषां प्रकृष्टं प्राकृतं विदुः ।
सागरः सूक्तिरत्नानां सेतुबन्धादि यन्मयम् ॥

शौरसेनी च गौडी च लाटी चान्या च तादृशी ।
याति प्राकृतमित्येव व्यवहारेषु संनिधिम् ॥
आभीरादिगिरः काव्येष्वपभ्रंश इति स्मृताः ।
शास्त्रे तु संस्कृतादन्यदपभ्रंशतयोदितम् ॥ I-32 to 36.

वृत्तदेवादिचरितशंसि चोत्पाद्यवस्तु च ।
कलाशास्त्राश्रयं चेति चतुर्धा भिद्यते पुनः ॥ १७ ॥

17. Again there is a fourfold classification thus—that which relates the past history of the gods and the like, that whose plot is conceived of by the poet, that which relates to arts and that which relates to sciences.

17. The fourfold classification of काव्य proceeds from the point of view of the topic dealt with. वृत्तं यत् देवादीनां चरितं तच्छंसि Giving the past history of the gods and the like; literature with a historical background. उत्पाद्यं वस्तु यस्य उत्पाद्यवस्तु Containing a plot entirely conceived of by the poet; fiction. कलाश्रयं Relative of arts. शास्त्राश्रयं Literature based on sciences.

सर्गबन्धोऽभिनेयार्थं तथैवाख्यायिकाकथे ।
अनिबद्धं च काव्यादि तत्पुनः पञ्चधोच्यते ॥ १८ ॥

18. Again there is a fivefold classification—that which is constituted of a number of cantos, that which can be staged, an Ākhyāyikā, a Kathā and sporadic poetry.

18. सर्गबन्धः Constituted of a number of sargas
or chapters. This is equated with Mahākāvya. अभिने-
यार्थं Whose contents can be staged. The whole Nā-
taka literature comes under this class. आख्यायिका and
कथा are two species of prose works dealt with later
on. अनिबद्ध is sporadic poetry or stray verses not run-
ning into a chapter. In the place of काव्यादि in the
2nd half of the verse Mr. D. T. Tatacharya suggests
a better reading-काव्यैः. The five classes of काव्य men-
tioned in this verse are explained in order in 12
verses beginning from the next. सर्गबन्ध or Mahā-
kāvya is dealt with in Verses 19 to 23, अभिनेयार्थ in
Verse 24, आख्यायिका in Verses 25 to 27, कथा in Verses
28 & 29 and अनिबद्ध in Verse 30.

सर्गबन्धो महाकाव्यं महतां च महच्च यत् ।
अग्राम्यशब्दमर्थ्यं च सालंकारं सदाश्रयम् ॥ १९ ॥

मन्त्रदूतप्रयाणाजिनायकाभ्युदयैश्च यत् ।
पञ्चभिः सन्धिभिर्युक्तं नातिव्याख्येयमृद्धिमत् ॥ २० ॥

चतुर्वर्गाभिधानेऽपि भूयसाऽर्थोपदेशकृत् ।
युक्तं लोकस्वभावेन रसैश्च सकलैः पृथक् ॥ २१ ॥

19. That which is constituted of a number of Sargas is called a Mahākāvya. It is big among big poems, consisting of decent words and decent ideas, provided with embellishments and relative of a noble hero.

20. It deals with deliberations in council, employment of ambassadors, march or expedition, war or battle and the hero's victory or glory. It should contain five sandhis or stages in the development of the plot. It should be easy reading, not requiring much commentary and should abound in happy situations.

21. Though it deals with all the four ends of life, it should largely contain instruction in the field of temporal greatness. It should conform to the practice in the world, and it should distinctly embody the several emotions.

19. सर्गबन्धः A poem constituted of a number of sargas. It is also called महाकाव्यं as distinguished from खण्डकाव्यं महतां महत् The big of big poems or the poems of great men like Vālmīki, Kālidāsa etc. ग्राम्य Vulgar. अग्राम्यशब्दं Possessed of refined words. अर्थ्यं अर्थादनपेतं Possessed of refined ideas. अलंकारैः सह वर्तत इति सालंकारं Provided with figures of speech. आश्रय means a नायक or hero. सन् आश्रयः यस्य तत् सदाश्रयं Treating of a noble hero It will be seen that the definition thus insists upon शब्द, अर्थ, अलंकार and नायक. The definition is not yet complete. The rest of it is given in the next verse.

20. मन्त्रः Diplomacy; deliberations with ministers. दूतः Embassy; sending of ambassadors. प्रयाणं

March for conquest; expedition. आजि: A battle. नायकाभ्युदय: The hero's success. All these should be embodied in a Kāvya. Further it should possess five sandhis or stages in the development of the plot. Five sandhis are enumerated in Daśarūpaka thus— मुखप्रतिमुखे गर्भः सावमार्शोपसंहृतिः. The five sandhis are मुख, प्रतिमुख, गर्भ, विमर्श and निर्वहण, the last two being referred to in the above passage of Daśarūpaka as अवमर्श and उपसंहृति. मुख is sowing the seed of the plot. प्रतिमुख is the sprouting thereof. गर्भ is its gradual maturing through steps visible and invisible. विमर्श An investigation into its growth with a view to fruition. निर्वहण is winding up of all the threads of the plot ending in fruition or the conclusion. The following are the descriptions of five sandhis given in Pratāparudrīya :—

मुखं बीजसमुत्पत्तिर्नानार्थरससंभवा ।
लक्ष्यालक्ष्यस्य बीजस्य व्यक्तिः प्रतिमुखं मतम् ॥
गर्भस्तु दृष्टनष्टस्य बीजस्यान्वेषणं मुहुः ।
गर्भसन्धौ प्रसिद्धस्य बीजार्थस्यावमर्शनम् ।
हेतुना येन केनापि विमर्शः सन्धिरिष्यते ॥
बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् ।
ऐकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत् ॥

नातिव्याख्येयं. A Kāvya should be intelligible without the need of much comment. ऋद्धिमत् It should abound in happy features.

21. चतुर्वर्ग is the group of four पुरुषार्थs. Amara :— त्रिवर्गो धर्मकामार्थैश्चतुर्वर्गः समोक्षकैः. Though a Kāvya deals

with all the four पुरुषार्थs it should lay stress on the second viz., अर्थ—wealth or worldly prosperity. युक्तं लोकस्वभावेन It should depict the ways of the world; the relationships of men and women and so on. रसैश्च सकलैः पृथक् It should also portray distinctly the different Rasas or emotions. Rasas that constitute the soul of poetry are ninefold—शृङ्गार the erotic, हास्य the humorous, करुण the pathetic, रौद्र the furious, वीर the heroic, भयानक the frightful, बीभत्स the loathsome, अद्भुत the marvellous and शान्त the quietistic. Vide the following extract—शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः। बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः॥ Of course one cannot expect the delineation of all the Rasas in a Kāvya. But a multiplicity of Rasas is desirable, of which one will be dominant and others subordinate. By way of comparison it will be interesting to note the following definition of Mahākāvya given by Daṇḍin in Kāvyādarśa, Pari. I, Verses 14 to 19.

सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।
आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम् ॥

इतिहासकथोद्भूतमितरद्वा सदाश्रयम् ।
चतुर्वर्गफलोपेतं चतुरोदात्तनायकम् ॥

नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनैः ।
उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥

विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः ।
मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ॥

अलंकृतमसंक्षिप्तं रसभावनिरन्तरम् ।
सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसन्धिभिः ॥

सर्वत्र भिन्नवृत्तान्तैरुपेतं लोकरञ्जकम् ।
काव्यं कल्पान्तरस्थायि जायते सदलंकृति ॥

नायकं प्रागुपन्यस्य वंशवीर्यश्रुतादिभिः ।
न तस्यैव वधं ब्रूयादन्योत्कर्षाभिधित्सया ॥ २२ ॥

यदि काव्यशरीरस्य न स व्यापितयेष्यते ।
न चाभ्युदयभाक्तस्य मुधादौ ग्रहणस्तवौ ॥ २३ ॥

22. After first describing a hero with regard to his heredity, valour, learning and the like the poet should not relate his death with a view to bringing out the superiority of another.

23. If he is not intended to pervade over the body of the poem and if he is not to meet with success, his mention and praise at the beginning serve no useful purpose.

22 & 23. According to Bhāmaha a hero's qualities and feats should be described first and then only those of the rival ending with the rival's defeat at the hands of the hero. From the context नायकं in Verse 22 refers to प्रतिनायक or a hero's rival. Bhāmaha holds that the description of a person at the outset bringing out his excellent traits, if he is to be killed later, is not a desirable beginning for a poem. The reason why a person described at first in a poem should not meet with downfall at the hands of one

who comes later is given in Verse 23. If a person is not intended to last down to the end of a poem or to be crowned with success, it will be useless to refer to him at all at the outset; for, the readers' sympathies first enlisted one way will meet with a rude shock. Dandin as a reformer in the field of literary criticism attacks this theory of Bhāmaha which imposes restraint on the freedom of an author to place his hero anywhere he likes and endorses his approbation of both the methods of the treatment of a hero in the following extract:—

नायकं प्रागुपन्यस्य गुणतस्तेन विद्विषाम् ।
निराकरणमित्येष मार्गः प्रकृतिसुन्दरः ॥
वंशवीर्यश्रुतादीनि वर्णयित्वा रिपोरपि ।
तज्जयान्नायकोत्कर्षवर्णनं च धिनोति नः ॥

(Kāvyādarśa I—21 & 22).

The first method has been resorted to in the first and foremost Kāvya viz., Rāmāyaṇa. Rāma's qualities are described in the first two Kāṇḍas, the mischief of the foes in the Āraṇya Kāṇḍa, and the plot finally works its way to the crowning victory of Rāma in the Yuddha Kāṇḍa. In Śiśupālavadha, Māgha expatiates upon the exploits of Śiśupāla at the outset and then gradually works up the theme to the final victory of Kṛshṇa. This represents the second of the two methods referred to herein. In Naishadha the first method is adopted. Nala's qualities form the subject-matter of the earlier portion

of that Mahākāvya and through the intermediate stages the final result is brought about viz., Nala's triumph over the gods at Damayantī's svayaṁvara.

नाटकं द्विपदीशम्यारासकस्कन्धकादि यत् ।
उक्तं तदभिनेयार्थमुक्तोऽन्यैस्तस्य विस्तरः ॥ २४ ॥

24. Poetry that is fit to be staged comprises Nāṭaka, Dvipadī, Śamyā, Rāsaka, Skandhaka and the like. It is elaborately dealt with by others.

24. What is अभिनेयार्थ? It is literature that can be presented on the stage, a drama and the like. This will fall under the purview of दृश्यकाव्य-literature that can be seen on the stage as distinguished from श्रव्यकाव्य—that which can only be heard or read. Literature that can be presented on the stage is also called रूपकं, of which नाटकं is the principal type. द्विपदी, शम्या, रासक and स्कन्धक seem to be varieties of literature presentable on the stage. They are now obscure. उक्तोऽन्यैस्तस्य विस्तरः Bharata and other proficients in dramaturgy have elaborately dealt with it. The idea is that the author does not propose to go into its details. Daśarūpaka of later origin is the most popular work of dramaturgy which holds the field.

For particulars about द्विपदी, शम्या, रासक and स्कन्धक, see the following extracts from Bharatakośa edited

by M. Ramakrishna Kavi, Venkateswara Research Institute, Tirupati.

Page 290. द्विपदगं प्रबन्धः ।

त्रयो गणा गुरुश्चान्ते प्रथमेऽथ तृतीयके ।
द्वितीये च तुरीये च द्वौ गणौ द्वौ गुरू तथा ॥
जगणो नात्र कर्तव्यो भागान्ते यमकं भवेत् ।
इति द्विपदगं नाम तस्योदाहृतिरुच्यते ॥
गातव्यः स्वरसंयुक्तः तालेन परिवर्जितः ।
प्रबन्धो द्विपदाभिख्यो गीतविद्याविशारदैः ॥ —सोमेश्वरः ।

द्विपदगस्य सारसादिभेदाः सप्त वर्तन्ते ।
संगीतचूडामणौ स्पष्टं द्रष्टव्यम् ।

Page 290. द्विपदी—प्रबन्धः ।

शुद्धद्विपदिका पूर्वं पूर्णद्विपदिका ततः ।
मानवी चन्द्रिका चाथ धृतिस्तारस्ततः परम् ।
गेयमष्टप्रकारेयमस्या लक्ष्माथ कथ्यते ॥
अत्र भेदाः—शुद्धद्विपदी, पूर्णद्विपदी, मानवी, चन्द्रिका, स्मृतिः, तारः, संचारिणी, मनोहारिणीति गम्यते ।
करणाख्येन तालेन गातव्यो गमकान्तरे ।
आभोगोऽनुपदैः कार्यो न्यासस्तालद्विमानतः ॥
द्विपदी च भवेदेवं ... ॥ —हरिपालः

Page 656. शम्या तालक्रिया ।

वामपाणितले पातो दक्षिणस्य करस्य यः ।
शम्येति सा निगदिता... —वेमः ।

Page 550. रासकः—प्रबन्धः ।

आदितालेन सहितो रहितो गमकैर्भवेत् ।
शेषो झोम्पटवद्गेयो रासकश्चेति लक्षितः ॥ —हरिपालः ।

Page 745. स्कन्धः ।

लोलितावुच्छ्रितौ स्रस्तावेकोच्चौ कर्णलग्नकौ ।
नाम्नैव व्यक्तलक्ष्माणौ स्कन्धौ पञ्चविधौ स्मृतौ ॥ —कुम्भः ।

Page 745.

उच्छ्रितस्वस्थ एकान्तः संलग्नो लोल एव च ।
स्कन्धः पञ्चविधः प्रोक्तो नृत्ते नाट्ये च कोविदैः ॥ —तोनेश्वरः ।

संस्कृतानाकुलश्रव्यशब्दार्थपदवृत्तिना ।
गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता॥२५॥

वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् ।
वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च ॥ २६ ॥

कवेरभिप्रायकृतैः कथनैः कैश्चिदङ्किता ।
कन्याहरणसंग्रामविप्रलम्भोदयान्विता ॥ २७ ॥

न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि ।
संस्कृताऽसंस्कृता चेष्टा कथाऽपभ्रंशभाक्तथा ॥ २८ ॥

अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते ।
स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ॥ २९ ॥

25. An Ākhyāyikā is a work of prose consisting of words and ideas, flowing harmonious and pleasant, couched in the Sanskrit language. It should have a noble theme and be divided into chapters known as Ucchhvāsas.

26. In it the hero relates his own story. It may contain occasionally verses in the Vaktra and Aparavaktra metres forecasting future events.

27. It should be impressed with certain favourite expressions of ideas peculiar to the poet. It should deal with abductions of maidens, battles, separations of lovers and material progress.

28. A Kathā does not contain verses of the Vaktra or Aparavaktra metre nor is it divided into Ucchhvāsas. It might be couched in the Sanskrit or Prākṛt language or in an Apabhraṁśa dialect.

29. In it the hero's story is told by others, not by the hero himself. How will a noble-born person expatiate on his own virtues?

25 to 29. These verses deal with two species of prose composition viz., आख्यायिका and कथा. This twofold classification can be traced to Agni Purāṇa which refers to आख्यायिका thus:—

कर्तृवंशप्रशंसा स्याद्यत्र गद्येन विस्तरात् ।
कन्याहरणसंग्रामविप्रलम्भविपत्तयः ॥

भवन्ति यत्र दीप्ताश्च रीतिवृत्तिप्रवृत्तयः ।
उच्छ्वासैश्च परिच्छेदो यत्र या चूर्णिकोत्तरा ॥
वक्त्रं चापरवक्त्रं वा यत्र साख्यायिका स्मृता ॥

And then Agni Purāṇa refers to कथा thus:—

श्लोकैः स्ववंशं संक्षेपात्कविर्यत्र प्रशंसति ।
मुख्यार्थस्यावताराय भवेद्यत्र कथान्तरम् ॥

परिच्छेदो न यत्र स्याद्भवेद्वा लम्बकैः क्वचित् ।
सा कथा ... ... ॥

From the foregoing quotations put together with the verses of Bhāmaha under consideration it can be gathered that according to the older school of rhetoricians headed by Bhāmaha, there are six points of distinction between आख्यायिका and कथा.

(1) In आख्यायिका the narration is made by the hero himself—वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम्; whereas in कथा the narration is made by others—अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते. आख्यायिका roughly corresponds to autobiography in English literature.

(2) आख्यायिका is divided into chapters known as Ucchhvāsas—सोच्छवासाऽऽख्यायिका मता; whereas in कथा either there is no division at all or the division is known as Lambaka—नोच्छ्वासवत्यपि and परिच्छेदो न यत्र स्याद्भवेद्वा लम्बकैः क्वचित्.

(3) Verses of the Vaktra and Aparavaktra metres forecasting future events are inserted in an आख्यायिका—वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च; whereas in कथा, Vaktra and Aparavaktra metres should not occur—न वक्त्रापरवक्त्राभ्यां युक्ता. But there is no objection to Āryā and certain other metres. The definitions of Vaktra and Aparavaktra are thus set out in Vṛttaratnākara:—वक्त्रं नाद्यां नसौ स्यातामब्धेर्योऽनुष्टुभि ख्यातम् ।
अयुजि ननरला गुरुः समे तदपरवक्त्रमिदं नजौ जरौ ॥

(4) An Akhyāyikā should be impressed with certain favourite marks of the poet in ideas or words. They are known as मुद्रा or अङ्क or कविसाह्साङ्क. By way of illustration for मुद्रा may be cited the use of the word लक्ष्मी in the concluding stanzas of all sargas in Kirātārjunīya by Bhāravi, the word श्री likewise in all the concluding stanzas of Śiśupālavadha by Māgha and the phrase—नीलकण्ठमखिनिहितकारुण्य in Nīlakaṇṭhavijaya by Nīlakaṇṭhadīkshita. This distinguishing characteristic of Ākhyāyikā is thus referred to by Bhāmaha:—कवेरभिप्रायकृतैः कथनैः कैश्चिदङ्किता.

(5) The next distinction relates to the topics in Ākhyāyikā as contrasted with Kathā. कन्याहरणसंग्रामविप्रलम्भोदयान्विता. Ākhyāyikā deals with the kidnapping of maidens, battles, separation of lovers, the hero's material progress and so on.

(6) The next point of difference lies in the preamble. An Ākhyāyikā should begin with a description of the author's heredity in prose and *in extenso*—कर्तृवंशप्रशंसा स्याद्यत्र गद्येन विस्तरात्; whereas Kathā should begin with a description of the same in verse and in brief, and further a preliminary story should be introduced by way of preamble to the principal narrative—

श्लोकैः स्ववंशं संक्षेपात्कविर्यत्र प्रशंसति ।
मुख्यार्थस्यावताराय भवेद्यत्र कथान्तरम् ॥

Daṇḍin's refutation of the said distinction is set out in Kāvyādarśa thus :—

अपादः पदसंतानो गद्यमाख्यायिका कथा ।
इति तस्य प्रभेदौ द्वौ तयोराख्यायिका किल ॥
नायकेनैव वाच्याऽन्या नायकेनेतरेण वा ।
स्वगुणाविष्क्रियादोषो नात्र भूतार्थशंसिनः ॥
अपि त्वनियमो दृष्टस्तत्राप्यन्यैरुदीरणात् ।
अन्यो वक्ता स्वयं वेति कीदृग्वा भेदकारणम् ॥
वक्त्रं चापरवक्त्रं च सोच्छ्वासत्वं च भेदकम् ।
चिह्नमाख्यायिकायाश्चेत्प्रसङ्गेन कथास्वपि ॥
आर्यादिवत्प्रवेशः किं न वक्त्रापरवक्त्रयोः ।
भेदश्च दृष्टो लम्भादिरुच्छ्वासो वास्तु किं ततः ॥
तत्कथाख्यायिकेत्येका जातिः संज्ञाद्वयाङ्किता ।
अत्रैवान्तर्भविष्यन्ति शेषाश्चाख्यानजातयः ॥
कन्याहरणसंग्रामविप्रलम्भोदयादयः ।
सर्गबन्धसमा एव न ते वैशेषिका गुणाः ॥
कविभावकृतं चिह्नमन्यत्रापि न दुष्यति ।
मुखमिष्टार्थसंसिद्धौ किं हि न स्यात्कृतात्मनाम् ॥ I—23 to 30.

Daṇḍin refers to all the said six points of distinction and attacks them on the ground that none of them is a valid ground for distinction.

(1) Whether the story is related by the hero himself or another, it makes little difference—अन्यो वक्ता स्वयं वेति कीदृग्वा भेदकारणम् ।

(2) What does it matter if the narrative is divided into Ucchhvāsas or Lambakas or not divided at all? भेदश्च दृष्टो लम्भादिरुच्छ्वासो वास्तु किं ततः । Division is

a mere matter of convenience, and if divided into chapters, Ucchhvāsa and Lambaka are but different nomenclatures.

(3) What is the rule that Vaktra and Aparavaktra metres alone should find a place in Ākhyāyikā, and Āryā and other metres in a Kathā? The difference is extremely artificial. आर्यादिवत्प्रवेशः किं न वक्त्रापरवक्त्रयोः.

(4) A poet is free to utilise his favourite ideas and favourite expressions in any composition he chooses Why should it be restricted to Ākhyāyikās? कविभावकृतं चिह्नमन्यत्रापि न दुष्यति.

(5) With regard to topics like कन्याहरण etc., Ākhyāyikā has obviously no monopoly. Are they not found in Mahākāvyas which are classed under poetry? If they be common to poetry and a species of prose, why should the other species of prose alone be deprived of those incidents? कन्याहरणसंग्रामविप्रलम्भोदयादयः । सर्गबन्धसमा एव न ते वैशेषिका गुणाः ॥

(6) How does a preamble alter the character of a narrative? It is the genius of the author that will decide the appropriate introduction to a story. Men of genius will impart excellence into a work, whichever way they begin. मुखमिष्टार्थसंसिद्धौ भवेत्किं न कृतात्मनाम्.

The distinction between Ākhyāyikā and Kathā having thus been found to be baseless, there is no

reason to divide prose into those two classes. Other varieties of prose-composition seem to have been recognised in the days of Daṇḍin and he says that all of them can well be treated as representing one species—अत्रैवान्तर्भविष्यन्ति शेषाश्चाख्यानजातयः.

However revolutionary might have been the theory of Daṇḍin in his days, it should be admitted that to the latter-day scholar and much more so to the modern reader the whole controversy of Ākhyāyikā and Kathā is purely a matter of antiquarian research. Viśvanātha in his Sāhityadarpaṇa makes a feeble attempt to revive this distinction. But we may take it that Daṇḍin's word is the last say on the matter.

अनिबद्धं पुनर्गाथाश्लोकमात्रादि तत्पुनः ।
युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते ॥ ३० ॥

30. Sporadic poetry consists of songs, stray verses and the like. It should contain a clever presentation and natural description. In fact this feature applies to all the classes of poetry enumerated above.

30. अनिबद्धं Unconnected poetry—One or more ślokas and the like. Bhāmaha takes care to point out that a piece of poetry being sporadic does not relieve it of the obligation to conform to the rules of good poetry. युक्तं वक्रस्वभावोक्त्या Poetry, whether stray

or connected must contain वक्रोक्ति and स्वभावोक्ति, A clever presentation and a natural description. The reference here is not to the Alamkāras by that name. But it may be pointed out that Alamkāras named वक्रोक्ति and स्वभावोक्ति are also recognised by Bhāmaha. Vide I—36 and II—93 and 94. युक्तं वक्रस्वभावोक्त्या has to be repeated. The first one is to be taken along with तत्पुनः in the first half where तत् refers to अनिबद्धं. The second one is to be taken along with सर्वमेवैतदिष्यते which refers to all the types of poetry enumerated above. Thus the general characteristic of good poetry is that it should contain वक्रोक्ति and स्वभावोक्ति elucidated above.

वैदर्भमन्यदस्तीति मन्यन्ते सुधियोऽपरे ।
तदेव च किल ज्यायः सदर्थमपि नापरम् ॥ ३१ ॥

31. Other learned men hold,—There is a different one, viz., the Vaidarbha or the poetry of Vidarbhas. Perhaps as they think, that alone is superior, not any other poetry though possessed of good sense.

31. In this and the succeeding verses Bhāmaha attacks the twofold classification of poetry into वैदर्भ and गौडीय, which seems to have been in vogue in his times. वैदर्भ is the type of poetry prevalent in the Vidarbha Deśa, and Gauḍīya is that prevalent in the Gauḍa Deśa. Vaidarbhas are described as दाक्षिणात्यs or the southern school to which Daṇḍin belongs and to which evidently Bhāmaha did not belong.

Gauḍas represent the प्राच्यs, the eastern school. Bhāmaha's attack is directed only against the twofold classification of poetry. वैदर्भी and गौडी as the opposite types of रीति or style are recognised in later works of rhetoric. रीति as a distinct entity in poetry seems to be of later origin and perhaps it owes its origin to Vāmana who says that रीति is the soul of poetry. रीतिरात्मा काव्यस्य. Vāmana supplements the two types of वैदर्भी and गौडी by a third one named पाञ्चाली Viśvanātha adds one more, लाटी. Sarasvatī Kaṇṭhābharaṇa gives two more—आवन्ती and मागधी. Of these the वैदर्भी and गौडी styles represent two opposite extremes. Simplicity and elegance are the essence of the वैदर्भी style whereas verbal pomposity is of the गौडी style. रीति is nowhere mentioned by Bhāmaha. If we bear this in mind and note that his attack is directed only against a division of poetry into Vaidarbha and Gauḍa, all his discussion relating to the two will become intelligible. मन्यन्ते सुधियोऽपरे betrays the author's aversion to recognise Vaidarbha as a distinct type of poetry. तदेव च किल ज्यायः Vaidarbha alone is superior. Is it not? This is said in ridicule of the idea. सदर्थं अपि नापरम् Not anything else though conveying good sense. Simply because it does not bear the name of Vaidarbha.

गौडीयमिदमेतत्तु वैदर्भमिति किं पृथक् ।
गतानुगतिकन्यायान्नानाख्येयममेधसाम् ॥ ३२ ॥

32. That this is the poetry of Gauḍas and this the poetry of Vidarbhas—is there any such distinction? It need not be told that fools walk the trodden path, blindly following the lead of the blind.

32. 'Gauḍīya and Vaidarbha' is a distinction made by ignorant persons—अमेधसां. न अनाख्येयं There is nothing to prevent them from making such a distinction; so they are free to say so. But why do they at all say? गतानुगतिकन्यायात् Just as one follows another blindly—अन्धेनैव नीयमाना यथान्धाः.

ननु चाश्मकवंशादि वैदर्भमिति कथ्यते ।
कामं तथास्तु प्रायेण संज्ञेच्छातो विधीयते ॥ ३३ ॥

33. (The objector says) Indeed Aśmakavaṁśa and the like represent the Vaidarbha. (Answer) Be it so. Generally a nomenclature is given at one's own will.

33. The objector retorts. Why say the blind following the blind? Are there not poems like अश्मकवंश which belongs to Vaidarbha type? Aśmaka seems to be the name of a country whose king was also called अश्मक, and अश्मकवंश deals with the history of his dynasty just as Raghuvaṁśa deals with the dynasty of Raghu. It should be confessed that a work of that name is not available to us. The answer is कामं तथास्तु Alright; let it be so. This is

said on the principle of तुष्यतु दुर्जनः. If you dub it with the name of Vaidarbha we have no quarrel. Our only contention is that we cannot recognise a poetry as is referred to in the next verse and as such insipid.

अपुष्टार्थमवक्रोक्ति प्रसन्नमृजु कोमलम् ।
भिन्नं गेयमिवेदं तु केवलं श्रुतिपेशलम् ॥ ३४ ॥

34. If meagre in meaning and bereft of clever expressions, though clear, straightforward and soft, a composition is different from poetry, something like music and merely appeals to the ear.

34. अपुष्टार्थं and अवक्रोक्ति refer to two defective features of poetry. प्रसन्नं, ऋजु and कोमलं refer to its good qualities. If a composition is possessed of these three good features it will not amount to poetry if it is tainted with the two defects mentioned first. भिन्नं It is different from poetry. गेयमिव Simply like music. केवलं श्रुतिपेशलं Appeals only to the ear. The difference between music and poetry is thus set out by Nīlakāntha Dīkshita—कर्णं गतं शुष्यति कर्ण एव संगीतकं सैकतवारिरीत्या । आनन्दयत्यन्तरनुप्रविश्य सूक्तिः कवेरेव सुधासगन्धा ॥

अलंकारवदग्राम्यमर्थ्यं न्याय्यमनाकुलम् ।
गौडीयमपि साधीयो वैदर्भमिति नान्यथा ॥ ३५ ॥

35. If endowed with Alamkāras, decent, pregnant with meaning, cogent and coherent, poetry,

though it be of the Gauḍīya type, is preferable, not the one which is called Vaidarbha but represents the reverse of the said qualities.

35. A different type of poetry differing from the one mentioned in the previous Verse No. 34 is described in this verse. You may call it Gauḍīya as you like; even then it is preferable. If you call it Vaidarbha it is not going to alter its nature. Call it what you may, it is good poetry. अलंकारवत् Endowed with figures of speech or simply literary embellishments. अग्राम्यं Non-vulgar; decent. अर्थ्यं In keeping with good sense. न्याय्यं Logical. अनाकुलं Undiffused.

न नितान्तादिमात्रेण जायते चारुता गिराम् ।
वक्राभिधेयशब्दोक्तिरिष्टा वाचामलंकृतिः ॥ ३६ ॥

36. Merely by the use of soft words like Nitānta and others, the beauty of speech does not arise. A language composed of words embodying clever ideas is preferable as an adornment of speech.

36. The mere use of soft words like नितान्त does not contribute to the beauty of speech. नितान्त contains nasals and unaspirated letters of the dental class. But what is required to enhance the merit of speech? वक्राभिधेयशब्दोक्तिः. It may be recalled that the same feature has been referred to by the author in

—युक्तं वक्रस्वभावोक्त्या in Verse 30. We may conclude by saying that Bhāmaha is justified in attacking Vaidarbha and Gauḍīya as two different types of poetry. But if they are to be treated as two different types of style or diction as recognised in later days we do not know what he would say. In fact Daṇḍin who belongs to the Vaidarbha school elaborately establishes the distinction and it is whole-heartedly followed by all later rhetoricians. This verse is cited in Lochana, page 208.

षट् काव्यदोषाः ।

नेयार्थं क्लिष्टमन्यार्थमवाचकमयुक्तिमत् ।
गूढशब्दाभिधानं च कवयो न प्रयुञ्जते ॥ ३७ ॥

37. Poets avoid the use of language vitiated by the faults—Neyārtha, Klishṭa, Anyārtha, Avāchaka, Ayuktimat and Gūḍhaśabdābhidhāna.

37. Bhāmaha gives a list of six Doshas or literary defects in this verse, and in Verse 47 later on gives another list of 4 Doshas. Apart from these he devotes the entire 4th chapter of this work to the treatment of other faults, 15 in number. Later rhetoricians add many more Doshas. Kāvyaprakāśa, the standard work in poetics in the 7th Ullāsa which is exclusively devoted to Doshas gives 4 kinds of literary faults—पददोष, वाक्यदोष, अर्थदोष and रसदोष and

under each head gives a number of Doshas. Daṇḍin enumerates 10 Doshas in Kāvyādarśa, 3rd Paricchheda, Verses 125 & 126 and further on down to the end of the work. The definitions of the several Doshas given by Bhāmaha differ from those given by other Ālaṁkārikas. Naturally the illustrations will also differ. It is no use trying to understand Bhāmaha in the light of the definitions of Doshas given by later rhetoricians. From the next verse onwards the author proceeds to deal with the said six Doshas separately in order with illustrations.

नेयार्थं दोषः (1)

नेयार्थं नीयते युक्तो यस्यार्थः कृतिभिर्बलात् ।
शब्दन्यायानुपारूढः कथंचित्स्वाभिसन्धिना ॥ ३८ ॥

38. Neyārtha occurs where the proper meaning has to be squeezed out by clever persons according to their own will with difficulty without any basis on the rules of speech.

38. In a passage tainted with Neyārtha a proper meaning does not appear on the face of the expression. But it is somehow squeezed out by importing an extraneous expression. It is शब्दन्यायानुपारूढः Not based on the rules relating to expressions. स्वाभिसंधिना According to one's own will; according to the will of interpreters which may be supposed to

tally with that of the poet. युक्तः अर्थः नीयते A proper meaning is forcibly dragged out. In the place of युक्तः Mr. D. T. Tatacharya suggests that अयुक्तः will be a better reading. In the next verse an example of Neyārtha is given.

मायेव भद्रेति यथा सा चासाध्वी प्रकल्पना ।
वेणुदाकेरिति च तां नयन्ति वचनाद्विना ॥ ३९ ॥

39. Example :—'Auspicious like jugglery.' This is a wrong conception. By importing 'Veṇudāki's' they spell out a different sense without the warrant of expression.

39. The meaning of this verse is shrouded in mystery. We give *in extenso* the views of two commentators. Mr. Naganatha Sastri says—

"Tr. For example (take the statement) 'Deceit is auspicious." This is an improper supposition. But (people) lead these words to some sense by introducing the meaning *Venudareh* without using the word.

"Note :—If we take वेणुदाकेः as वेणुदारेः then we can guess a meaning. A Venudari is mentioned as the son of Banasura. Being an Asura he must excel in Maya (deceit). Deceit is never auspicious (=भद्रा). So the statement 'मायेव भद्रा' ='auspicious as deceit' is an improper supposition. If however you introduce

the sense of वेणुदारेः (of Venudari) and understand the Maya as belonging to Venudari, then there is some sense. Because probably his deceit was useful for some good purpose. No such story however is available."

Mr. D. T. Tatacharya says—मायेव भद्रेति यथा यादृशं तादृशं नेयार्थमिति योजना। एवं सर्वत्र। सैषा वाक्यरचनाऽसाध्वी। न हि का भद्रा कस्य सा मायेवेति किञ्चिदत्र प्रतीयते। तथा सति शब्दत उपादानमन्तरेणैव वेणुदाकेर्भद्रा मायेवेति तां प्रकल्पनामुपपादयन्ति। वेणुदाकिः कस्यचित् प्रबन्धस्य नायकः। भद्रा नायिका। सा तस्य मायेवाभूत्। तथाऽमूमुहदिति। तत्र कथानायकस्योपादानं विना भद्रा मायेवेत्येतावन्मात्राभिधाने नार्थो बुध्यते। तत्र वेणुदाकेरित्ययमर्थ उन्नेतव्य इति नेयार्थमिदम्। तद्यथा खुरक्षुण्णनागासृग्लोहितादिति वक्तव्ये लोहितादित्येतावन्मात्राभिधाने नेयार्थमिति दण्डिनोक्तं तादृगिदं द्रष्टव्यम्। सोऽयमस्मदुपज्ञमर्थः।

We are inclined to observe that the first commentary presumes that वेणुदाकेः is a scribe's mistake for वेणुदारेः. Perhaps so, for in Telugu manuscript there is not much difference between रे and के. According to the second commentary भद्रा वेणुदाकेः मायेव would mean 'Bhadrā was like an enchantress to Venudāki.' Then where is the need for importing the words 'to Venudāki?' Without that addition the sense is complete. Bhadrā was like an enchantress in general. How will Neyārtha arise?

We may add one more suggestion. वेणुं दाकयतीति वेणुदाकिः कृष्णः. दक is an onomotapoetic verb suggesting the sound of a flute. Kṛshṇa's deceitful tactics

contributed to the weal of the people. Or generally Vishṇu's elusive role contributes to the people's good.

क्लिष्टं अन्यार्थं च दोषौ (2 & 3)

क्लिष्टं व्यवहितं विद्यादन्यार्थं विगमे यथा ।
विजहुस्तस्य ताः शोकं क्रीडायां विकृतं च तत् ॥ ४० ॥

40. Klishṭa (strained) is what is intercepted or remote. Anyārtha occurs where the intended meaning appears by the omission of a part of an expression. Example—Those ladies dispelled (sported) his grief by sports, and this was done by the preposition *Vi*.

40. क्लिष्टं is defined as व्यवहितं Remote or obstructed. The author gives no example. Vāmana gives an example of क्लिष्ट thus :—दक्षात्मजादयितवल्लभवेदिकानाम् meaning चन्द्रकान्तवेदिकानाम्. But this will come under अवाचक according to Bhāmaha. This verse also gives the definition and illustration of the next Dosha—Anyārtha. This Dosha arises where in order to make sense some portion of the speech has to be dropped. विगम: Dropping (of a part of an expression) e.g., ताः तस्य शोकं क्रीडायां विजहुः. विजहुः would mean sported, which does not fit in with the context. If you drop the preposition वि, जहुः yields an agreeable meaning.

It means removed. तद् विकृतं The Dosha is due to the particle वि. This will come under अवाचक according to Mammaṭa.

अवाचकं दोषः (4)

हिमापहामित्रधरैर्व्याप्तं व्योमेत्यवाचकम् ।
साक्षादरूढं वाच्येऽर्थे नाभिधानं प्रतीयते ॥ ४१ ॥

41. Avāchaka is illustrated by the statement, 'The sky was covered with the bearers of the enemy of the destroyer of snow (clouds).' A word which does not directly denote an object fails to yield the intended meaning.

41. अवाचक is the employment of round-about expressions to denote an object which is not their meaning by direct denotation. An example is—हिमापहामित्रधरैः. हिमं Snow. हिमापहः The destroyer of snow; fire. तस्य अमित्रं Its foe; water. तस्य धराः Its bearers; clouds. This expression is tainted with the fault of Avāchaka. This example is cited in Sarasvatī Kanṭhābharaṇa to illustrate क्लिष्ट. This will come under क्लिष्ट according to Mammaṭa also.

अयुक्तिमत् दोषः (5)

अयुक्तिमद्यथा दूता जलभृन्मारुतेन्दवः ।
तथा भ्रमरहारीतचक्रवाकशुकादयः ॥ ४२ ॥

42. Ayuktimat (lacking in propriety) occurs where for the conveyance of messages are used a cloud, the wind, the moon, a bee, a dove, a ruddy goose, a parrot and the like.

42. अयुक्तिमत् (Improper) arises where inanimate objects and unintelligent beings are employed as messengers.

अवाचोऽव्यक्तवाचश्च दूरदेशविचारिणः ।
कथं दूत्यं प्रपद्येरन्निति युक्त्या न युज्यते ॥ ४३ ॥

43, How can creatures without speech or with indistinct speech roam over distant countries and be made to undertake the task of messengers? This does not stand to reason.

43. न विद्यते वाक् येषां ते अवाचः Dumb creatures. अव्यक्ता वाक् येषां ते अव्यक्तवाचः Beings with inarticulate expressions. How will such beings play the role of a messenger ?

यदि चोत्कण्ठया यत्तदुन्मत्त इव भाषते ।
तथा भवतु भूम्नेदं सुमेधोभिः प्रयुज्यते ॥ ४४ ॥

44. But if through inordinate zeal or infatuation one speaks thus like a lunatic, then be it so. It is also largely used by intellectual persons.

44. In the face of Kālidāsa's Meghasandeśa how can the objection of Bhāmaha stand? He justifies such Kāvyas on the ground that the employer of messages is labouring under a great tension and as such speaks like a lunatic. In that view a Kāvya of the संदेश type is permissible according to Bhāmaha. In fact he declares that such method is employed by men of genius, of course having Meghasandeśa in view.

गूढशाब्दाभिधानं दोषः (6)

गूढशब्दाभिधानं च न प्रयोज्यं कथंचन ।
सुधियामपि नैवेदमुपकाराय कल्पते ॥ ४५ ॥

45. Gūḍhaśabdābhidhāna (a statement whose words are hidden in meaning) should not be used on any account. It is unhelpful even to intelligent persons.

45. गूढशब्दानां अभिधानं An expression consisting of words whose meanings are hidden. This is the 6th and the last fault referred to in the above list.

असितर्तितुगाद्रिच्छित् स्वःक्षितां पतिरद्रिदृक् ।
अभिद्धिः शुभ्रदग्दष्टैर्द्विषो जेघ्रीयिषीष्ट वः ॥ ४६ ॥

46. May the Lord of the occupants of Heaven, son of the one who leaves a black track (Fire), who

pierced the mountain and who is possessed of eyes numbering not two (but twelve) slaughter your enemies by means of his fiery white glances.

46. गूढशब्दाभिधान is illustrated by this verse. असितर्ति etc. It would be difficult to construe this verse without the clues given by Ratneśvara Sūri in his commentary on Sarasvatī Kaṇṭhābharaṇa where it is cited as an illustration. (1) असिता ऋतिः गतिः (ऋ गताविति धातोः निष्पन्नः) यस्य सः असितर्तिः = कृष्णवर्त्मा One whose path behind is black ; तस्य तुक् (तोकं) असितर्तितुक् The child of fire ; Lord Subrahmaṇya. Vide Amara :— पार्वतीनन्दनः स्कन्दः सेनानीः अग्निभूर्गुहः. Vide Meghasandeśa :— अत्यादित्यं हुतवहमुखे संभृतं तद्धि तेजः। I—43. (2) छिनत्तीति छित्. अद्रेः छिन् अद्रिच्छित्. The allusion is to the piercing of Mount Krauñcha by the Lord. Vide Amara :—कुमारः क्रौञ्चदारणः. (3) स्वः (स्वर्गे) क्षियन्ति (निवसन्ति) इति स्वःक्षितः तेषां स्वःक्षितां पतिः The lord of the residents of heaven, for he is the commander of the divine troops. (4) अद्विदृक् One possessed of more than two eyes. Subrahmaṇya has six faces and therefore twelve eyes. न मिन्दतीति अमित् derived from मिदि स्नेहने. अमिद्भिः अस्निग्धैः or रूक्षैः Fierce, adjectival to शुभ्रदृग्दृष्टैः शुभ्राणां दृशां दृष्टैः By his glances emanating from white eyes When one looks in anger the pupils will go up leaving the remaining expanse of eyes white. वः द्विषः Accusative. जेघ्नीयिषीष्ट Benedictive 3rd person singular of the frequentative of हन्.

अपरे चत्वारो दोषाः ।

श्रुतिदुष्टार्थदुष्टे च कल्पनादुष्टमित्यपि ।
श्रुतिकष्टं तथैवाहुर्वाचां दोषं चतुर्विधम् ॥ ४७ ॥

47. They declare faults of speech as fourfold, viz., Śrutidushṭa, Arthadushṭa, Kalpanādushṭa and Śrutikashṭa.

47. This verse gives another list of 4 Doshas.

श्रुतिदुष्टं दोषः (7)

विड्वर्चोविष्ठितक्लिन्नच्छिन्नवान्तप्रवृत्तयः ।
प्रचारधर्षितोद्गारविसर्गहदयन्त्रिताः ॥ ४८ ॥

हिरण्यरेताः संबाधः पेलवोपस्थिताण्डजाः ।
वाक्काटवादयश्चेति श्रुतिदुष्टा मता गिरः ॥ ४९ ॥

48. Viṭ, Varchas and Vishṭhita (meaning excrement), Klinna (drenched), Chhinna (cut), Vānta (vomiting), Pravṛtti (discharge), Prachāra (motion). Dharshita (outrage), Udgāra (belching), Visarga (evacuating), Hada (discharging) and Yantrita (lock-up);

49. Hiraṇyaretas (Fire), Sambādha (vulva), Pelava (delicate), Upasthita (arrived), Aṇḍaja (bird), Vākkāṭava (harshness of sound) and such words are said to be faulty in the hearing.

48 & 49. विट् and the succeeding words given in these two verses exemplify श्रुतिदुष्ट. Though possessed of good meaning they are tabooed in poetry since they have other indecent meanings. विट् Vaiśya; people; excrement. वर्चः Valour; semen. विष्ठितः Established; discharged, excrement. क्लिन्नं Wet; drenched in blood etc. छिन्नं Cut; also suggests the breaking of Maṅgala sūtra. वान्तं Vomited; given out. प्रवृत्तिः Engagement; discharge. प्रचारः Broadcasting; motion. धर्षितं Insult; outrage on a woman. उद्गारः An outflow; belching. विसर्गः Release; evacuating. हद पुरीषोत्सर्गे. यन्त्रितं Locked up in intercourse; fixed up. हिरण्यरेताः Fire; one whose semen is gold. संबाधः Congestion; vagina. पेलवः Delicate; its obscene meaning in Tamil is known. Mr. Naganatha Sastri says that पेल in the Lāṭa dialect means the scrotum. उपस्थितः Arrived; also suggests उपस्थ. अण्डजः A bird; suggests वृषण. वाक्काटवं Harshness of speech. With regard to the other meaning see the following extract from Kāmadhenu, commentary on Vāmanālaṁkāra II—i—19. अत्र काट इत्येकदेशेन लिङ्गप्रतीतिः व्रीडादायी, काटश्चार्णवश्च इत्यत्र मन्त्रभाष्ये तथा दर्शनात्. According to this काट means the male organ. Mr. D. T. Tatacharya says—अत्र काटत्यंशः क्वचित् प्रेतवाहनं अवगमयतीत्याहुः (A corpse-carrier.)

८ अर्थदुष्टं दोषः (8)

अर्थदुष्टं पुनर्ज्ञेयं यत्रोक्ते जायते मतिः ।
असभ्यवस्तुविषया शब्दैस्तद्वाचिभिर्यथा ॥ ५० ॥

50. Arthadushṭa arises where a statement suggests the idea of an indecent thing by means of words which denote it as well. Example follows.

50. अर्थदुष्ट is defined. Illustration follows.

हन्तुमेव प्रवृत्तस्य स्तब्धस्य विवरैषिणः ।
पतनं जायतेऽवश्यं कृच्छ्रेण पुनरुन्नतिः ॥ ५१ ॥

51. To one bent on assault, stiff and craving for a weak point (hole) a downfall is bound to be, and his rise is resumed with difficulty.

51. Cited in Kāvya Prakāśa for अश्लील with the comment—अत्र पुंव्यञ्जनस्यापि प्रतीतिः.

कल्पनादुष्टं दोषः (9)

पदद्वयस्य संधाने यदनिष्टं प्रकल्पते ।
तदाहुः कल्पनादुष्टं स शौर्याभरणो यथा ॥ ५२ ॥

52. Where an odious sense arises by a juxtaposition of two words, they say it is Kalpanādushṭa (faulty in comprehension). Example:—स शौर्याभरणः One whose ornament is valour.

52. शौर्य and आभरण are words which do not convey indecent meanings separately. When they are juxtaposed याभ is suggested, noun form of यभ मैथुने.

श्रुतिकष्टं दोषः (10)

यथाऽजिह्लददित्यादि श्रुतिकष्टं च तद्विदुः ।
न तदिच्छन्ति कृतिनो गण्डमप्यपरे किल ॥ ५३ ॥

53. Ajihladat—'He caused delight'. Such expressions are Śrutikashṭa (harsh to the hearing), which clever people do not approve of. They don't approve of 'Gaṇḍa' (cheeks) too.

53. अजिह्लदत् Aorist of ह्लाद्, Too harsh for the hearing. गण्डं meaning a cheek is ग्राम्य, not used in refined society.

संनिवेशविशेषात्तु दुरुक्तमपि शोभते ।
नीलं पलाशमाबद्धमन्तराले स्रजामिव ॥ ५४ ॥
किंचिदाश्रयसौन्दर्याद्धत्ते शोभामसाध्वपि ।
कान्ताविलोचनन्यस्तं मलीमसमिवाञ्जनम् ॥ ५५ ॥

54. But even a faulty expression will appear to advantage by reason of its setting like a green leaf strung in the intervals of a wreath.

55. Even a bad word gains elegance due to the elegance of its background like black collyrium applied to the eyes of a damsel.

54 & 55. The author refers to some exceptions to the rule relating to defects. An expression objectionable by itself will become permissible under two circumstances—संनिवेशविशेष and आश्रयसौन्दर्य. The former means a peculiar juxtaposition and the latter the elegance of the object containing the specified attributes. The former is illustrated in Verse 56, the latter in Verses 57 & 58.

औपाण्डुगण्डमेतत्ते वदनं वनजेक्षणे ।
संगमात्पाण्डुशब्दस्य गण्डः साधु यथोदितम् ॥ ५६ ॥

56. O lotus-eyed damsel, this thy face is possessed of cheeks slightly white. It has been said that Gaṇḍa (cheeks) is good through its relation to the word Pāṇḍu (white).

56. गण्ड (cheeks) is a word considered unparliamentary in poetry. But when it is prefixed with पाण्डु the expression ceases to be objectionable.

अनयान्यदपि ज्ञेयं दिशा युक्तमसाध्वपि ।
यथा विक्लिन्नगण्डानां करिणां मदवारिभिः ॥ ५७ ॥
मदक्लिन्नकपोलानां द्विरदानां चतुःशती ।
यथा तद्वदसाधीयः साधीयश्च प्रयोजयेत् ॥ ५८ ॥

57. In this manner any other word too though faulty, will appear good. Example :—मदवारिभिः विक्लिन्नगण्डानां करिणां Of elephants possessed of cheeks wet with streams of ichor.

58. A further example :—मदक्लिन्नकपोलानां द्विरदानां चतुःशती Four hundreds of elephants with temples drenched in ichor. Accordingly one should employ good words or even bad ones thus made good.

57 & 58. अनया दिशा अन्यदपि असाध्वपि. This refers to the 2nd exception to the defect of expressions. The 2nd half of Verse 57 and the 1st half of Verse

58 illustrate defective expressions rendered good by
आश्रयसौन्दर्य. क्लिन्न and गण्ड are generally considered sepa-
rately words unfit for poetry. But these two defec-
tive expressions used together attain fitness by rea-
son of two elegant factors viz., elephants and ichor
of which they are attributes. The objection to क्लिन्न
seems to arise from the suggestion of रक्तक्लिन्न or रेतः-
क्लिन्न. But when मदक्लिन्न is expressed क्लिन्न loses its ob-
jectionable character.

एतद्ग्राह्यं सुरभि कुसुमं ग्राम्यमेतन्निधेयं
धत्ते शोभां विरचितमिदं स्थानमस्यैतदस्य ।
मालाकारो रचयति यथा साधु विज्ञाय मालां
योज्यं काव्येष्ववहितधिया तद्वदेवाभिधानम् ॥५९॥

॥ इति भामहालंकारे प्रथमः परिच्छेदः ॥

59. Just as a garland-maker strings a garland after knowing pretty well, 'This fragrant flower is to be included, that one the vulgar is to be passed over, this one when strung will shine to advantage, this the proper place for this, the other one for that,' —just as he strings it, so should one employ expressions in poetry after a careful consideration.

59. This verse enjoins that great care should be taken by poets in the choice of words and their employment in proper places. अभिधानं A statement or composition.

End of the First Paricchheda.

द्वितीयः परिच्छेदः ।

माधुर्यमभिवाञ्छन्तः प्रसादं च सुमेधसः ।
समासवन्ति भूयांसि न पदानि प्रयुञ्जते ॥ १ ॥

केचिदोजोऽभिधित्सन्तः समस्यन्ति बहून्यपि ।
यथा मन्दारकुसुमरेणुपिञ्जरितालका ॥ २ ॥

श्रव्यं नातिसमस्तार्थं काव्यं मधुरमिष्यते ।
आविद्वदङ्गनाबालप्रतीतार्थं प्रसादवत् ॥ ३ ॥

1. Poets desirous of sweetness and perspicuity avoid largely the use of compound words.

2. Some desirous of bombast compound any number of words. Example—मन्दारकुसुमरेणुपिञ्जरितालका A damsel possessed of forelocks of hair rendered yellow by the dust of Mandāra flowers.

3. Poetry agreeable to the ear, without too many compounds, is deemed to be sweet. Poetry which presents meaning to all including learned men, women and children is possessed of perspicuity.

1 to 3. This and the next Paricchheda mainly deal with Alaṁkāras. But at the outset the author in the first three verses of this chapter refers

to the three guṇas of poetry—माधुर्यं, प्रसादः and ओजः. The definitions of माधुर्य and प्रसाद are given in the two halves of Verse 3.

माधुर्य is defined by Bharata thus—बहुशो यच्छ्रुतं काव्यमुक्तं वापि पुनः पुनः। नोद्वेजयति तस्माद्धि तन्माधुर्यमुदाहृतम्॥ Daṇḍin's definition is माधुर्यं रसवद्वाचि.

Kāvya Prakāsa defines प्रसाद thus:—

श्रुतिमात्रेण शब्दात्तु येनार्थप्रत्ययो भवेत्।
साधारणः समग्राणां स प्रसादो गुणो मतः॥

ओजस् is generally equated with समासभूयस्त्वं An abundance of compounds. The first two are generally popular with the Vaidarbha school, and the last with the Gauḍa school. The citation of मन्दारकुसुमरेणुपिञ्जरितालका as an example of Ojas shows that verbal bombast or high-sounding language ordinarily conceived of as characteristic of Ojas is not essential for Ojas according to Bhāmaha. The soft and flowing words, unaspirated and abounding in nasals in the passage cited, contribute to and do not detract from Ojas according to him. Bhāmaha gives two characteristics—श्रव्यत्व and नातिसमस्तत्व as together constituting the definition of माधुर्य, but his view is dissented from by Dhvanyāloka and Lochana since they overlap on the province of Ojas also. Vide Dhvanyāloka, page 79. श्रव्यत्वं पुनरोजसोऽपि साधारणम् and Lochana—ननु 'श्रव्यं नातिसमस्तशब्दार्थं मधुरमिष्यत' इति माधुर्यस्य लक्षणम्। नेत्याह—श्रव्यत्वमिति। सर्वं लक्षणमुपलक्षितमोजसोऽपि। 'यो यः शस्त्रं' (Veṇīsaṁ-

hāra III—32) इत्यत्र हि श्रव्यत्वमसमस्तत्वं चास्त्येवेति भावः। यो यः शस्त्रं etc. is generally accepted as an illustration of Ojas. Hemachandra also in his Kāvyānuśāsana Ṭīkā criticises the view of Bhāmaha at page 201 thus—तेन 'श्रव्यं नातिसमस्तार्थशब्दं मधुरमिष्यते' इति माधुर्यलक्षणत्वेन श्रव्यत्वं यद्भामहेनोक्तं तन्न युक्तमित्यर्थः।

पञ्चालंकाराः।

अनुप्रासः सयमको रूपकं दीपकोपमे।
इति वाचामलंकाराः पञ्चैवान्यैरुदाहृताः॥ ४॥

4. Others have propounded only five Alaṁkāras—Anuprāsa, Yamaka, Rūpaka, Dīpaka and Upamā as figures of speech.

4. In this chapter Bhāmaha treats of 2 Śabdālaṁkāras and 19 Arthālaṁkāras. This verse as a 1st instalment sets out a batch of 5 figures of speech viz., 2 Śabdālaṁkāras—अनुप्रास and यमक and 3 Arthālaṁkāras—रूपक, दीपक and उपमा. पञ्चैवान्यैरुदाहृताः. This refers to the earliest stage in the development of Alaṁkāra Śāstra. अन्यैः is used because Bhāmaha is going to treat of many Alaṁkāras, 16 more in this and 24 in the next chapter. शब्दालंकार means a literary embellishment bearing upon the sound, अर्थालंकार bearing upon the sense. Of course a combination of both is possible in a particular passage. The classification into Śabdālaṁkāra and Arthālaṁkāra is not made by Bhāmaha as such.

अनुप्रासः शब्दालंकारः (1)

सरूपवर्णविन्यासमनुप्रासं प्रचक्षते ।
किं तया चिन्तया कान्ते नितान्तेति यथोदितम् ॥ ५ ॥

5. They declare an arrangement of similar letters as Anuprāsa. Example :—किं तया चिन्तया कान्ते नितान्ता Ah, beloved, why are you so much worried by that care?

5. In Verses 5 to 8 the author deals with अनुप्रास. सरूपाणां वर्णानां विन्यासः An arrangement of similar letters. किं तया etc. is an example of अनुप्रास. हे कान्ते तया चिन्तया किं (त्वं) नितान्ता. नितान्ता Much jaded. तया चिन्तया probably refers to the lady's anxiety caused by the idea that her lord is attached to some other woman. Here the alliteration consists in the frequent repetition of न्त.

ग्राम्यानुप्रासमन्यत्तु मन्यन्ते सुधियोऽपरे ।
स लोलमालानीलालिकुलाकुलगलो बलः ॥ ६ ॥

6. Other learned men postulate Grāmyānuprāsa, a vulgar or ordinary alliteration. Example :—स लोलमालानीलालिकुलाकुलगलो बलः That Balarāma whose neck is congested with swarms of black bees hovering round his tossing wreath.

6. ग्राम्यानुप्रास consists in an inelegant repetition of letters like ल in the example given. स लोल etc. बलः refers to Balarāma. He is reputed to bear a

garland round his neck reaching down to his toe. लोला माला लोलमाला, तस्यां यत् नीलं अलीनां कुलं तेन आकुलः गलः यस्य. In the place of नील Mr. D. T. Tatacharya suggests a better reading लीना. In this example the sound is merely repeated a number of times without any elegance.

नानार्थवन्तोऽनुप्रासा न चाप्यसदृशाक्षराः ।
युक्त्यानया मध्यमया जायन्ते चारवो गिरः ॥ ७ ॥

7. Alliterations are formed of words differing in meaning but similar in sound. By this middle course are formed beautiful speeches.

7. The two essential traits of अनुप्रास or alliteration are that the words should possess different meanings but at the same time should not be dissimilar in sound. This is referred to as a middle course by the author, because it cares both for the meaning and the sound.

लाटीयमप्यनुप्रासमिहेच्छन्त्यपरे यथा ।
दृष्टिं दृष्टिसुखां धेहि चन्द्रश्चन्द्रमुखोदितः ॥ ८ ॥

Others accept Lāṭānuprāsa, alliteration prevalent in the Lāṭa country. Example:—दृष्टिं दृष्टिसुखां धेहि चन्द्रश्चन्द्रमुखोदितः O Moon-faced one, cast your glance pleasing to the eyes; the Moon has risen.

8. In लाटानुप्रास the same word may be repeated in the same meaning but with a different purport.

दृष्टिं etc. This is addressed by a Dūtī to her master with a view to bringing about a reconciliation between her master and mistress. चन्द्र इव मुखं यस्य तत्र संबुद्धिः हे चन्द्रमुख. दृष्टिं दृष्टिसुखां धेहि Direct your glance pleasing to the eyes; be gracious. चन्द्रः उदितः The moon has risen. Moonrise is unbearable to a lady separated from her lover. Dire consequences will follow to your sweetheart if you do not approach her at once. Lāṭa is the name of a country said to lie to the west of the Narmadā; it probably included Broach, Baroda and Ahmedabad, and Khaira also according to some.

यमकं शब्दालंकारः (2)

आदिमध्यान्तयमकं पादाभ्यासं तथावली ।
समस्तपादयमकमित्येतत्पञ्चधोच्यते ॥ ९ ॥

9. Yamaka is said to be fivefold—Yamaka at the beginning, Yamaka at the middle and the end, repetition of a foot, a string of repetitions and Yamaka in all the feet.

9. In eight verses beginning from here the author treats of Yamaka. On the other hand Daṇḍin treats of Yamaka elaborately in the first 77 verses of the 3rd Paricchheda of Kāvyādarśa. Bhāmaha first refers to a fivefold division of Yamaka viz., आदियमक, मध्यान्तयमक, पादाभ्यास, आवली and समस्तपादयमक. As appears from the next verse he is particular in re-

stricting the number of classes of Yamaka to five. Hence मध्यान्तयमक has to be taken as a single type. Really speaking, there is no justification for restricting the number to five. As pointed out by Daṇḍin there may be आदियमक, मध्ययमक, अन्तयमक or आदिमध्ययमक, आद्यन्तयमक and मध्यान्तयमक, thus bringing the number to six so far as this aspect is concerned. An immediate repetition of a group of syllables is called a Yamaka. This may be placed at the beginning or at the middle or at the end or in as many places as far as possible in a śloka or a pāda. Yamaka is defined later on in Verse 17.

संदष्टकसमुद्गादेरत्रैवान्तर्गतिर्मता ।
आदौ मध्यान्तयोर्वा स्यादिति पञ्चैव तद्यथा ॥ १० ॥

10. Sandashṭaka, Samudga and others can be included in these. Yamaka is either at the beginning or it is at the middle and end. So it is only fivefold. Examples follow.

10. संदष्टक literally, held in a pair of tongs. समुद्गक is a box with a lid exactly corresponding to the lower portion. संदंश or a pair of tongs points to two ends, but the roots are joined together almost appearing like one. Based on the analogy of tongs, the verse employed in the संदष्टक type of यमक contains the same group of syllables occurring at the end of a pāda and at the beginning of a succeeding pāda.

Thus this will arise in three ways. (1) Where the same group of syllables occurs at the end of the first pāda and at the beginning of the second pāda. (2) At the end of the second pāda and the beginning of the third pāda. (3) At the end of the third pāda and at the beginning of the fourth pāda. Example given in Kāvyādarśa :—

उपोढरागाप्यबला मदेन सा मदेनसा मन्युरसेन योजिता ।
न योजितात्मानमनङ्गतापिताङ्गतापि तापाय ममास नेयते ॥ III-52.

Defn. given there :—संदष्टयमकस्थानमन्तादी पादयोर्द्वयोः । III-51.

This proceeds on the lines of what is popularly known as अन्तादि. समुद्गक is the wholesale repetition of one half of a verse. Definition in Kāvyādarśa :— अर्धाभ्यासः समुद्गः स्यात् III-53. Example given there :—

नास्थेयः सत्वयावर्ज्यः परमायतमानया ।
नास्थेयः स त्वया वर्ज्यः परमायतमानया ॥ III-54.

Bhāmaha's view is that the above two types and many others as well are but ramifications of the five types referred to.

आदियमकम् (i)

साधुना साधुना तेन राजता राजता भृता ।
सहितं सहितं कर्तुं संगतं संगतं जनम् ॥ ११ ॥

11. In order to associate his followers with advantages and to make those who seek his refuge prosperous, an illustrious kingship was now borne by him, virtuous and glorious that he was.

11. आदियमक is illustrated in this verse. A repetition of the first three letters occurs at the beginning of every pāda. The illustration is the description of a king. साधुना राजता (प्रकाशमानेन) तेन (राज्ञा) सा (प्रसिद्धा) राजता (राज्ञो भाव:) अधुना मृता (ऊढा). The first सहित means a follower or an associate. The second सहित means हितैः सहितं. कर्तुं In order to associate his followers with benefits. संगतं One seeking his company for refuge. जनं संगतं कर्तुं To make him prosperous or well situate in life.

मध्यान्तयमकम् (ii)

साधुः संसाराद्विभ्यदस्मादसारात्
कृत्वा क्लेशान्तं याति वर्त्म प्रशान्तम् ।
जातिं व्याधीनां दुर्दमानामधीनां
वाञ्छञ्ज्यायस्त्वं छिन्धि मुक्तानयस्त्वम् ॥ १२ ॥

12. A pious man, afraid of this worthless worldly existence, after putting an end to his Kleśas (passions), resorts to the path of tranquillity. If you desire for eminence, abandon wrong ideals and cut off your birth which is susceptible to diseases beyond control.

12. This verse illustrates मध्यान्तयमक. The syllables सारा, शान्तं, धीनां and यस्त्वं are repeated both in the middle and the end of all the four Pādas. क्लेश in the 2nd foot refers either to worries or to the five

Kleśas viz., अविद्या, अस्मिता, राग, द्वेष & अभिनिवेश, propounded in Patañjali's Yogasūtra. ज्यायस्त्वं वाञ्छन् If you wish for eminence. त्वं मुक्तानय: सन् Abandoning all bad ways. दुर्दमानां व्याधीनां अधीनां जातिं छिन्धि Put an end to birth which is susceptible to uncontrollable diseases. The two readings दुर्दयानां and दुर्नयानां in the place of दुर्दमानां are not happy. The metre of this verse is वैश्वदेवी, a metre of the समवृत्त type, with 12 syllables in each quarter consisting of 4 gaṇas—म, म, य and य. Definition :—बाणाश्वैश्छिन्ना वैश्वदेवी ममौ यौ.

पादाभ्यासम् (iii)

न ते धीर्धीर भोगेषु रमणीयेषु संगता ।
मुनीनपि हरन्त्येते रमणी येषु संगता ॥ १३ ॥

13. O brave one, your mind is not attached to the fascinating worldly pleasures. These enjoyments where a charming lady is involved wreck even the sages.

13. This verse illustrates पादाभ्यास or the repetition of a whole foot. This Yamaka is referred to as पादाभ्यासं in the neuter in Verse 9. So it will have to be dissolved as पादस्य अभ्यासः यस्मिंस्तत्. In this verse the 2nd and 4th feet are the same. न ते etc. This is addressed to a king in eulogy of his detachment from worldly pleasures. हे धीर ते धीः रमणीयेषु भोगेषु न संगता, येषु रमणी संगता एते (भोगाः) मुनीनपि हरन्ति. The idea is, your

Dhairya is quite laudable. As to what constitutes bravery, Kālidāsa says—विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः viz., incorruptibility of mind in the face of temptations.

आवली (iv)

सितासिताक्षीं सुपयोधराधरां
सुसंमदां व्यक्तमदां ललामदाम् ।
घनाघना नीलघना घनालकां
प्रियामिमामुत्सुकयन्ति यन्ति च ॥ १४ ॥

14. The dense black raining clouds instil passion in my beloved yonder who is possessed of black and white eyes, endowed with beautiful breasts and lips, full of gaiety, with infatuation apparent, who imparts grace and is possessed of dense forelocks of hair; and after inciting they disappear.

14. This verse illustrates आवली or a series of repetitions without the assignment of definite places. Example: in the 1st foot, सिता सिता and धरा धरा; in the 2nd foot, मदां मदां मदां; in the 3rd foot, घना घना घना घना; in the 4th foot, यन्ति यन्ति. This verse represents the utterance of a lover in separation who on seeing the rise of clouds recalls his beloved to mind and laments her plight. नीलघना: Black and thick; adjectival to घनाघनाः Pouring clouds. Amara—वर्षुकाब्दो घनाघनः. इमां (बुद्धिस्थां) प्रियां उत्सुकयन्ति Rouse my sweetheart's passion. यन्ति च And they pass on, perhaps due to

wind. That clouds rouse the passion of separated lovers is brought out by Kālidāsa thus :—मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे. इमां in the verse under consideration is qualified by six adjectives. (1) सिते च असिते च अक्षिणी यस्यास्तां सितासिताक्षीं Possessed of eyes darting white and black glances, black from the pupils and white from the remaining part of the eyes. The suggestion is that on hearing the thunder of clouds she casts her eyes all round in the sky and on earth in a state of panic. (2) शोभनाः पयोधरौ च अधरश्च यस्यास्तां Possessed of beautiful breasts and lower lip. There is also the suggestion that in her present state of misery the breasts and lips are drenched with tears. (3) शोभनः संमदः यस्यास्तां सुसंमदां Full of joy. This refers to her previous state. Amara :—मुत्प्रीतिः प्रमदो हर्षः प्रमोदामोदसंमदाः. (4) व्यक्तः मदः यस्यास्तां व्यक्तमदां Beaming with the intoxication of youth. This contrasts with her present frequent melancholy attitude. (5) ललामदां Imparting grace or beauty to the objects around. ललाम means anything best of its kind or a gem or ornament. Cf. अहं तु तामाश्रमललामभूतां शकुन्तलामधिकृत्य ब्रवीमि & कन्याललाम कमनीयमजस्य लिप्सोः. ललाम means eminence, dignity, beauty. ललामं यच्छतीति ललामदा. (6) घनाः अलकाः यस्यास्तां घनालकां Possessed of dense forelocks of hair. The metre of this verse is वंशस्थ, a metre with 12 syllables in each quarter consisting of 4 gaṇas—ज, त, ज and र. Definition :—जतौ तु वंशस्थमुदीरितं जरौ.

समस्तपादयमकम् (v)

अमी नृपा दत्तसमग्रशासनाः
कदाचिदप्यप्रतिबद्धशासनाः ।
कृतागसां मार्गभिदां च शासनाः
पितृक्रमाध्यासितताद्दशासनाः ॥ १५ ॥

15. These kings issue commands in full; their authority is never obstructed; they punish the guilty and those that commit breach of rules; they had come to occupy their thrones in hereditary succession.

15. This verse illustrates समस्तपादयमक or repetition of the same set of syllables in all the 4 feet of the verse at a particular place. Here शासनाः is repeated at the end of every foot. This verse describes in general righteous and powerful kings in occupation of their ancestral throne. दत्तं समग्रं शासनं यैस्ते दत्तसमग्रशासनाः. अप्रतिबद्धं शासनं येषां ते अप्रतिबद्ध-शासनाः. कृतं आगः यैस्ते कृतागसः Offenders. मार्गं भिन्दन्तीति मार्गभिदः Violators of the law. पितृक्रमेण अध्यासितं तादृशं आसनं येषां ते They have come to the throne in regular succession from father to son. The metre of this verse is वंशस्थ.

अनन्तरैकान्तरयोरेवं पादान्तयोरपि ।
कृत्स्नं च सर्वपादेषु दुष्करं साधु तादृशम् ॥ १६ ॥

16. A repetition can take place thus at the end either in adjoining pādas or in alternate pādas.

Or the whole may be repeated in all pādas. This is difficult to compose but good.

16. In this verse the author dispels the impression that a repetition should take place in all the four pādas. He states that it may occur either in two contiguous pādas alone or in alternate pādas. अनन्तर means contiguous. The repetition may be at the end of the 1st and 2nd feet or at the end of the 2nd and 3rd feet or at the end of the 3rd and 4th feet. एकान्तर means alternate; interrupted by one. A repetition in alternate pādas may be at the end of the 1st and 3rd feet or at the end of the 2nd and 4th feet. Daṇḍin profusely gives examples of these varieties. कृत्स्नं च सर्वपादेषु The whole foot may be repeated in all the remaining pādas. An example of the same may be cited from Bhāravi—विकाशमीयुर्जगतीशमार्गणाः विकाशमीयुर्जगतीशमार्गणाः। विकाशमीयुर्जगतीशमार्गणाः विकाशमीयुर्जगतीशमार्गणाः॥ Kir. XV—52. दुष्करं साधु तादृशं A good composition of that sort is difficult. The reading दुष्कृतं in the place of दुष्करं is wrong.

तुल्यश्रुतीनां भिन्नानामभिधेयैः परस्परम्।
वर्णानां यः पुनर्वादो यमकं तन्निगद्यते॥ १७॥

17. A repetition of letters similar in sound but mutually different in meaning is called Yamaka.

17. Yamaka is defined in this verse. It would have been more appropriate to place this before

Verse 9 at the commencement of the section on Yamaka.

प्रतीतशब्दमोजस्वि सुश्लिष्टपदसन्धि च ।
प्रसादि स्वभिधानं च यमकं कृतिनां मतम् ॥ १८ ॥

18. Yamaka is accepted by men of letters, which consists of words with reputed meanings, which contains vigour, is formed of words well-knit in coalescence and is perspicuous and elegant in expression.

18. This verse describes the features of a good Yamaka and the next verse deals with a bad one. ओजस् and प्रसाद have already been explained. In fact all the features referred to in this verse are essential for every good poetry.

नानाधात्वर्थगम्भीरा यमकव्यपदेशिनी ।
प्रहेलिका सा ह्युदिता रामशर्माच्युतोत्तरे ॥ १९ ॥

19. Replete with a multiplicity of roots and their meanings and claiming to be Yamaka, what can be called a Prahelikā, occurs in Rāmaśarman's Achyutottara.

19. यमकव्यपदेशिनी A bad Yamaka is no Yamaka at all so far as poetry is concerned. It simply bears the name of Yamaka. नानाधात्वर्थगम्भीरा. The word गम्भीर is used in ridicule. A bad poetry is unfathomable. Its meanings have to be traced to roots, popular or

obscure, to be derived in a strained manner. By the way it may be pointed out that in this species of poetry resort is to be had to एकाक्षरनिघण्टु and similar mysterious ways. If it is not Yamaka, then what is it ? It is only a Prahelikā, a riddle. So says Bhāmaha. Rāmaśarman's work known as Achyutottara abounds in such mystic utterances. The chief purpose of a Prahelikā is to bamboozle the hearer or to amuse him, which will be properly a subject of discussion among persons seeking literary recreations in play. Daṇḍin says—क्रीडागोष्ठीविनोदेषु तज्ज्ञैराकीर्णमन्त्रणे । परव्यामोहने चापि सोपयोगाः प्रहेलिकाः ॥ Kāvyādarśa III—97. So Daṇḍin's idea as also of Bhāmaha is that such composition cannot be seriously considered as poetry. Daṇḍin refers to a set of sixteen Prahelikās in Kāvyādarśa, 3rd Paricchheda, 66 to 124.

काव्यान्यपि यदीमानि व्याख्यागम्यानि शास्त्रवत् ।
उत्सवः सुधियामेव हन्त दुर्मेधसो हताः ॥ २० ॥

20. If such compositions which are intelligible with the help of commentaries like Śāstras constitute poems, it is a joy for wise men only. Lo ! Dull-witted persons (like me) are damned.

20. In disparagement of poetry which thus needs tortuous methods of interpretation the author exclaims उत्सवः सुधियामेव It is a feast for the ultra-wise. हन्त दुर्मेधसो हताः But what about poor people?

They are totally damned. The raillery intended by the author is quite obvious. Compare this verse with that of Bhaṭṭi which occurs almost at the end of Bhaṭṭi Kāvya or Rāvaṇavadha which runs as follows:—व्याख्यागम्यमिदं काव्यं उत्सवः सुधियामलम् । हता दुर्मेधसश्चास्मिन् विद्वत्प्रियतया मया ॥ Obviously Bhaṭṭi has before him Bhāmaha's condemnation of difficult poetry. The word अलं in Bhaṭṭi suggests that it is no shame if a poet is intelligible only to the learned. On the other hand it is a matter of pride for learned scholars. Similarly if dullards are unable to understand a poem, it is no disgrace for a poet. I am विद्वत्प्रियः—fond of learned men. If they are pleased I am satisfied. So says Bhaṭṭi. On a comparison of the above verses of Bhāmaha and Bhaṭṭi Mr. D. T. Tatacharya unhesitatingly establishes the priorty of Bhāmaha to Bhaṭṭi. Mr. P. V. Kane's halting suggestion to the contrary is therefore thrown overboard. With this verse ends Bhāmaha's treatment of शब्दचित्र or शब्दालंकारs.

At this stage it would be advantageous to note the different gradations of poetry according to later Alaṁkārikas ever since the promulgation of Dhvani by Ānandavardhana, the author of Dhvanyāloka. The best type of poetry is Dhvani or a Kāvya where व्यङ्ग्य or the suggested import reigns supreme. The next variety is गुणीभूतव्यङ्ग्य where the suggested import is subordinated or plays adjunct to the expressed meaning. The third type is called अर्थचित्र, abounding

as it does in Arthālaṁkāras or figures of speech. The fourth and last is शब्दचित्र which abounds in Śabdālaṁkāras or embellishments bearing on the sound. The four types have been beautifully summarised by Nīlakaṇṭha Dīkshita thus:—

कृते युगे व्यञ्जनयाऽवतीर्णं त्रेतायुगे सैव गुणीबभूव ।
युगे तृतीये तु ततोऽर्थचित्रं युगे तुरीये यमकप्रपञ्चः ॥

अर्थालंकारेषु रूपकम् (1)

उपमानेन यत्तत्त्वमुपमेयस्य रूप्यते ।
गुणानां समतां दृष्ट्वा रूपकं नाम तद्विदुः ॥ २१ ॥

21. Rūpaka arises where on a consideration of the equality of qualities the characteristic of an Upamāna is ascribed to the Upameya.

21. From this verse onward Bhāmaha deals with Arthālaṁkāras. It is to be borne in mind that since Bhāmaha belongs to a very early stage in the history of Sanskrit poetics his definitions are crude and the finish of later rhetoricians cannot be expected of him. In the rest of this Paricchheda he mentions nineteen Arthālaṁkāras and in the 3rd Paricchheda he deals with twentyfour Arthālaṁkāras. While all the later Aalṁkāra treatises which are now popular set out Arthālaṁkāras with Upamā as the starting point, Bhāmaha begins with रूपक in consonance with his statement—रूपकादिमलंकारं in I-14

infra. Rūpaka is generally rendered in English as metaphor. In Verses 21 to 24 the author deals with रूपक. Verse 21 defines रूपक, Verse 22 classifies it into two, Verse 23 illustrates the first type of रूपक and Verse 24 illustrates the second type of रूपक. गुणानां समतां दृष्ट्वा On a consideration of the commonness of qualities. उपमानेन उपमेयस्य तत्त्वं Identity. यत् रूप्यते तत् रूपकं. रूपक or metaphor arises where there is complete identification of Upamāna and Upameya, both being expressed. Rūpaka is so called, because the रूप or colour or the form of the उपमान is ascribed to the उपमेय. The colour of Upamāna is fully imparted to the Upameya. Upameya shines in the colours of Upamāna. मुखचन्द्रः is a typical example of रूपक. मुखमेव चन्द्रः मुखचन्द्रः The moon in the form of the face. Compound words setting out a रूपक or रूपकसमासs as they are called, fall under the मयूरव्यंसकादि group sanctioned by Pāṇini. The essence of Rūpaka is आरोप as distinguished from अध्यवसान which is of the essence of अतिशयोक्ति. आरोप is the identification of the Upameya with an Upamāna without the Upameya being eclipsed by the Upamāna. विषयिणा अनिगीर्णस्य विषयस्य तेनैव सह तादात्म्यप्रतीतिः आरोपः. अध्यवसान is the identification of the Upameya with an Upamāna which completely eclipses the Upameya. निगीर्णस्य पुनर्विषयस्य अन्यतादात्म्यप्रतीतिः अध्यवसायः. To express the same idea in simpler language, in Rūpaka the Upameya will be expressed. In Atiśayokti it merges into the Upamāna;

the Upamāna alone is expressed and the Upameya is left to be inferred. मुखचन्द्रं पश्य will be an example of रूपक, whereas चन्द्रं पश्य used with reference to the face will serve as an example of अतिशयोक्ति.

समस्तवस्तुविषयमेकदेशविवर्ति च ।
द्विधा रूपकमुद्दिष्टमेतत्तच्चोच्यते यथा ॥ २२ ॥

22. It may bear on all the elements of the figure of speech or only on a portion. Thus Rūpaka is set out as twofold. Examples follow.

22. In समस्तवस्तुविषयं रूपकं all the factors on the Upameya side are expressly identified with their counterparts on the Upamāna side. In एकदेशविवर्ति रूपक only some are identified, the remaining being altogether omitted or left to be inferred.

शीकराम्भोमदसृजस्तुङ्गा जलददन्तिनः ।
निर्यान्तो मदयन्तीमे शक्रकार्मुकवारणाः ॥ २३ ॥

23. These lofty elephants of clouds, discharging sprays of rut in the form of waters and equipped with housings in the form of rain-bow, emerging out, impassion (the lovers).

23. जलदा एव दन्तिनः जलददन्तिनः. Clouds are identified with elephants. तुङ्गाः Lofty. शीकराम्भ एव मदः तं सृजन्तीति शीकराम्भोमदसृजः. Clouds would shower waters. Elephants discharge streams of rut. Just as clouds

are identified with elephants, the showers of rain are identified with streams of ichor. शक्रकार्मुकमेव वारणः येषां ते शक्रकार्मुकवारणाः. वारण means वारवाण. Clouds would be provided with rainbow. Elephants are provided with housings. The rainbow on the Upameya side is identified with an elephant's housings on the Upamāna side. Most of the manuscripts read शक्रकार्मुककारणं. This will perhaps mean 'by reason of the rainbow which is exhibited.' But this reading will militate against the character of the रूपक as समस्तवस्तुविषय. इमे जलदन्तिनः निर्यान्तः सन्तः Emerging out or pervading the sky. मदयन्ति Rouse infatuation (of lovers). In the place of मदयन्ति there is also a reading मण्डयन्ति, and in the place of वारणाः or कारणं a different reading is काननं. Thus the Chowkhamba edition reads the 2nd half of the verse as निर्यान्तो मण्डयन्तीमे शक्रकार्मुककाननम्. Of course काननं मण्डयन्ति may be interpreted as—The elephants of clouds beautify the forest of the rainbow. But the idea does not seem to be a happy one. We hear of the rainbow beautifying the clouds, not vice versa. The reading वारणाः in the place of कारणम् or काननम् is suggested by Mr. D. T. Tatacharya without manuscript authority, but we have accepted the same as being a most happy reading. He cites Vāchaspatya for treating वारण as a synonym for वारवाण. In this verse, since showers of rain, the rainbow and the clouds are identified with streams of ichor, housings and clouds, all the factors

on the Upameya side are expressly identified with their counterparts on the Upamāna side. रूपकं embodied in this illustration is समस्तवस्तुविषयं.

तटिद्वलयकक्ष्याणां बलाकामालभारिणाम् ।
पयोमुचां ध्वनिर्धीरो दुनोति मम तां प्रियाम् ॥ २४ ॥

24. The loud thunder of clouds tied by ropes of encircling lightning and wearing flower-wreaths in the form of the rows of cranes torments my beloved.

24. This verse illustrates the एकदेशविवर्ति type of Rūpaka. कक्ष्या = गजबन्धनरज्जुः. तटिद्वलया एव कक्ष्याः येषां तेषां तटिद्वलयकक्ष्याणां Possessed of tying ropes in the form of the circular streaks of lightning. बलाकामाला एव मालाः बिभ्रतां बलाकामालभारिणां Bearing garlands in the form of the rows of cranes. The cranes' flight towards clouds in jubilation in the rainy season is described in Meghasandeśa thus:—गर्भाधानक्षणपरिचयान्नूनमाबद्धमालाः सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः । Both तटिद्वलयकक्ष्याणां and बलाकामालभारिणां are adjectival to पयोमुचां. धीरः ध्वनिः तां मम प्रियां दुनोति. दुनोति Present tense, 3rd person singular of दु to inflict pain upon, 5th Conjugation, Parasmaipada. Just as lightning and cranes are compared with कक्ष्या and माला, clouds have no definite counterpart expressed. At best their counterpart (the elephants) is only suggested. Hence here the express identification bears only on some parts of the analogy, and as such the

Rūpaka is एकदेशविवर्ति. माला in a compound shortens its final vowel when followed by भारिन्. Vide Pāṇini :— इष्टकेषीकामालानां चिततूलभारिषु. Hence the form मालभारिन्.

दीपकालंकारः (2)

आदिमध्यान्तविषयं त्रिधा दीपकमिष्यते ।
एकस्यैव त्र्यवस्थत्वादिति तद्भिद्यते त्रिधा ॥ २५ ॥

अमूनि कुर्वतेऽन्वर्थामस्याख्यामर्थदीपनात् ।
त्रिभिर्निदर्शनैश्चेदं त्रिधा निर्दिश्यते यथा ॥ २६ ॥

25. Dīpaka is deemed threefold according to the place where it rests, at the beginning or in the middle or at the end. Since one and the same feature is found at three stages the figure of speech is divided into three.

26. These make its name true to its meaning by virtue of casting light over different objects. This is set out in three manners by three examples.

25 & 26. The author treats of दीपकालंकार in Verses 25 to 29. Dīpaka is so called because the predicate denoting an attribute common to several objects is employed with reference to one which is availed of by the others too in the same way as a lamp lit for a house illumines the street as well. दीपसादृश्यात् दीपकं. दीपक = दीप + कन् (इवार्थे). Vide Pāṇini :—संज्ञायां च. The predicate may be placed almost at the beginning

of a statement or at its middle or at its end. This threefold location of the predicate gives rise to the threefold varieties of आदिदीपक, मध्यदीपक and अन्तदीपक which are respectively illustrated in Verses 27, 28 & 29. Verse 25 gives the said threefold classification. Verse 26 hints the definition of दीपक. अर्थदीपनात् By illuminating the objects. The 1st half of this vese is cited in Lochana (page 38) while dealing with the point that in a Dīpaka, though उपमा is suggested there is no Dhvani since the suggestion does not predominate over दीपक.

आदिदीपकम् (i)

मदो जनयति प्रीतिं साऽनङ्गं मानभङ्गुरम् ।
स प्रियासंगमोत्कण्ठां साऽसह्यां मनसः शुचम् ॥ २७ ॥

27. Infatuation gives rise to attachment, attachment to love destructive of self-respect, love to an eagerness for the beloved's union and eagerness to intolerable pain of the mind.

27. This verse illustrates आदिदीपक. जनयति employed in the first sentence is to be taken along with the succeeding three sentences also. This may be treated also as an illustration of मालादीपकं according to Daṇḍin. Abhinavagupta in his Lochana, commenting on the Dhvanyāloka passage—अपह्नुतिदीपकयोः पुनर्वाच्यस्य प्राधान्यं व्यङ्ग्यस्यानुयायित्वं प्रसिद्धमेव (N. S. P. edi-

tion Page 40) refers to this verse, sets out the objector's view that this is an example of Dhvani inasmuch as Upamā is suggested between each preceding statement and every succeeding sentence in this verse and refutes it by explaining that व्यङ्ग्य is not dominant, but only follows the expressed idea. The passage from Lochana runs thus:—मदो जनयति... शुचम् । इति । अत्राप्युत्तरोत्तरजन्यत्वेऽप्युपमानोपमेयभावस्य सुकल्पत्वात् ।। From the illustration given it is not to be presumed that each succeeding idea in Dīpaka should be connected with its preceding idea. In fact there may be Dīpaka between disconnected objects as in the illustration in Chandrāloka:—मेधां बुधः सुधामिन्दुर्विभर्ति वसुधां भवान् which will be an example of मध्यदीपक according to Bhāmaha.

मध्यदीपकम् (ii)

मालिनीरंशुकभृतः स्त्रियोऽलंकुरुते मधुः ।
हारीतशुकवाचश्च भूधराणामुपत्यकाः ॥ २८ ॥

28. Spring beautifies ladies decorated with wreaths and clad in garments, beautifies the voices of Mynas and parrots and also the adjoining slopes of mountains.

28. Here the predicate अलंकुरुते governs three objects—स्त्रियः, वाचः and उपत्यकाः. This verse describes the influence of the spring season on womenfolk, on the voices of birds and on natural sites like

mountain-slopes. Women are decked with flowers which Spring puts forth in plenty. The voices of parrots suggestive of peacocks and cuckoos also grow sweet in the spring. Slopes adjoining mountains are covered with verdure and bloom due to spring. Here the predicate अलंकुरुते is used in the middle of the sentence. Or मधुः अलंकुरुते governs two objects only—स्त्रियः and उपत्यकाः, the latter qualified by हारीतशुकवाचः to be treated as a Bahuvrīhi compound. हारीतानां शुकानां च वाचः यासु ताः. Or मधुः is separately the subject of स्त्रियः अलंकुरुते, and हारीतशुकवाचः subject of भूधराणां उपत्यकाः अलंकुर्वते, अलंकुरुते being amended so as to suit the plural number in वाचः. उपत्यका A slope adjoining a mountain. Amara :—उपत्यकाद्रेरासन्ना भूमिः.

अन्तर्दीपकम् (iii)

चीरीमतीररण्यानीः सरितः शुष्यदम्भसः ।
प्रवासिनां च चेतांसि शुचिरन्तं निनीषति ॥ २९ ॥

29. Summer wishes to put an end to forests with tree-barks getting dry, to rivers with waters being dried up and to the hearts of travellers in exile.

29. Here the predicate अन्तं निनीषति is employed at the very end of the verse which is therefore an example of अन्तदीपक. शुचिः Summer. अन्तं नेतुं इच्छति निनीषति Desires to lead to extinction. Three objects are mentioned as sought to be extinguished. अरण्यानीः Big

forests. Amara :—महारण्यमरण्यानी. How are they ? - चीरीमती :Abounding in dry tree-barks. The use of चीर in the feminine gender is based on the analogy of मृणाली and justified on the principle—स्त्री स्यात्काचिन्मृणाल्यादिः विवक्षाऽपचये यदि. An object of any other gender may be used in the feminine gender where meagreness of the object concerned is sought to be conveyed. With the advance of summer tree-barks get lighter. Or चीरी is an insect. Vide Amara :—भृङ्गारी चीरुका चीरी झिल्लिका च समा इमाः. The second object is शुष्यदम्भसः सरितः Rivers with waters getting dry. The third object is प्रवासिनां चेतांसि The hearts of travellers in distant countries. The heart-break of separated lovers in exile is suggested. From the foregoing illustrations it can be gathered that in आदिदीपक the common predicate is employed in the first foot of a verse, in मध्यदीपक in the second or third foot and in अन्तदीपक in the last foot.

उपमालंकारः (3)

विरुद्धेनोपमानेन देशकालक्रियादिभिः ।
उपमेयस्य यत्साम्यं गुणलेशेन सोपमा ॥ ३० ॥

30. A similarity in some respect, of an Upameya with an Upamāna differing in place, time, action and the like is called Upamā.

30. The author devotes a large section to Upamālaṅkāra, running through 35 verses up to Verse 64. This verse gives a definition of Upamā. देशकालक्रियादिभिः विरुद्धेन उपमानेन सह उपमेयस्य गुणलेशेन यत् साम्यं सा उपमा. An Upamā or a simile involves four factors. (1) Upameya, the thing compared and relevant. (2) Upamāna, the standard of comparison ; a non-relevant thing with which the Upameya is compared. (3) साधारणधर्म or the common characteristic of the Upamāna and the Upameya which is predicated in the context. (4) उपमावाचक, words expressive of similarity viz., as, like etc. In the sentence चन्द्र इव मुखं कान्तं, चन्द्र or the moon is the Upamāna, इव is Upamāvāchaka, मुखं is the Upameya and कान्तं represents साधारणधर्मं. This is an example of पूर्णोपमा. But where one or more factors are absent the simile is said to be लुप्तोपमा. The distinction between पूर्णोपमा and लुप्तोपमा is elaborately dealt with in later works of rhetoric including Appayya Dīkshita's Kuvalayānanda. In view of the statement यदुक्तं त्रिप्रकारत्वं तस्याः in Verse 37 supra which refers to उपमा, obviously it follows that according to Bhāmaha प्रतिवस्तूपमा which is dealt with in Verse 34 supra is only a variety of Upamā and not a separate Alaṁkāra to which status it has been raised by later rhetoricians. According to Daṇḍin also प्रतिवस्तूपमा is only a variety of Upamā. In fact Daṇḍin in Kāvyādarśa II-15 to 50 gives any number of varieties of Upamā as hereunder given.

1.	धर्मोपमा	12.	संशयोपमा	23.	असाधारणोपमा
2.	वस्तूपमा	13.	निर्णयोपमा	24.	अभूतोपमा
3.	विपर्यासोपमा	14.	श्लेषोपमा	25.	असंभावितोपमा
4.	अन्योन्योपमा	15.	समानोपमा	26.	बहूपमा
5.	नियमोपमा	16.	निन्दोपमा	27.	विक्रियोपमा
6.	अनियमोपमा	17.	प्रशंसोपमा	28.	मालोपमा
7.	समुच्चयोपमा	18.	आचिख्यासोपमा	29.	वाक्यार्थोपमा
8.	अतिशयोपमा	19.	विरोधोपमा	30.	प्रतिवस्तूपमा
9.	उत्प्रेक्षितोपमा	20.	प्रतिषेधोपमा	31.	तुल्ययोगोपमा
10.	अद्भुतोपमा	21.	चटूपमा	32.	हेतूपमा
11.	मोहोपमा	22.	तत्वाख्यानोपमा		

Later rhetoricians discountenance this elaborate classification of Daṇḍin. In fact most of the types of Upamā referred to by Daṇḍin are treated by them as separate Alaṁkāras. Of these प्रतिवस्तूपमा No. 30 is referred to by our author in Verses 34, 35 and 36 supra. Nos. 16, 17 & 18 are referred to by our author in Verse 37 but refused recognition as a separate class in Verse 38. No. 28 and the rest are also referred to in Verse 38 where the author disapproves of such endless classification. The definition of Upamā given in the verse under comment refers to an Upamāna which is different from the Upameya in respect of place, time and action and by the word आदि are included nature, shape etc. विरुद्ध simply means different, not contrary. साम्यं or likeness is said to be by गुणलेश, some small common quality. Upamā arises where similarity is expressed

between two different objects. But where by a poetic stroke a thing is compared to itself to suggest its matchlessness it will amount to अनन्वय which is referred to in Verse 45 of the 3rd Paricchheda. Example:—इन्दुः इन्दुरिव श्रीमान्. That the comparison can be only in respect of some portion and not in all respects which is suggested by गुणलेशेन in the definition is fully brought out in Verses 43 & 44 supra where it is accurately stated that no two objects can agree in all respects. साम्यं refers to expressed similarity, not merely implied. In the latter case it will fall within the province of उपमाध्वनि. The classification into श्रौती उपमा and आर्थी उपमा which is made in Kāvya Prakāśa and later works of Poetics does not also find a place in the scheme of Bhāmaha.

यथेवशब्दौ सादृश्यमाहतुर्व्यतिरेकिणोः ।
दूर्वाकाण्डमिव श्यामं तन्वी श्यामालता यथा ॥ ३१ ॥

31. The words 'as' and 'like' denote similarity between two differing objects. Example. Black like the stem of Dūrvā grass; the lady is slim as a Śyāmā creeper.

31. व्यतिरेकिणोः Between two different objects. यथेवशब्दौ सादृश्यं आहतुः The words 'as' and 'like' express similarity. Examples of the use of यथा and इव are set out thus:—दूर्वाकाण्डमिव श्यामं Green like the blade of Dūrvā grass. यथा श्यामा लता (तथा) तन्वी Slim like the

Śyāmā creeper. In the first half of the verse the order is यथा and इव whereas in the second half it is इव and यथा. The reason for the reversal of the order is perhaps due to the fact that where यथा is used, तथा has to be imported.

विना यथेवशब्दाभ्यां समासाभिहिता परा ।
यथा कमलपत्राक्षी शशाङ्कवदनेति च ॥ ३२ ॥

32. Without the words 'as' and 'like,' similarity can be expressed by the compound. Example. Lotus-eyed lady ; Moon-faced lady.

32. This verse refers to a case where even without the words—यथा and इव similarity is conveyed. This occurs in compounds where the Upamāvāchaka is necessarily dropped. कमलपत्रे इव अक्षिणी यस्याः सा कमलपत्राक्षी. शशाङ्क इव वदनं यस्याः सा शशाङ्कवदना. In addition to यथा and इव any number of words like निभ, संकाश, नीकाश etc. are given by Daṇḍin as expressive of similarity in Kāvyādarśa, 2nd Paricchheda, Verses 57 to 65.

वतिनापि क्रियासाम्यं तद्वदेवाभिधीयते ।
द्विजातिवदधीतेऽसौ गुरुवच्चानुशास्ति नः ॥ ३३ ॥

33. In the same way similarity of action can be expressed by the suffix Vat (Vati) too. He studies like a Brahmin; he governs us like a Guru.

33. वत् (वति) is a suffix laid down by Pāṇini to denote likeness in two Ṣūtras—तेन तुल्यं क्रिया चेद्वतिः and

तत्र तस्येव. In the sense of तस्मिन्निव or तस्येव or तेन तुल्यं, वत् is added to nouns. तेन तुल्यं is a case where a similarity of action is conveyed and can be used only as an adverbial adjunct. The two examples given by Bhāmaha to illustrate the use of वत् are governed by the Sūtra—तेन तुल्यं etc. असौ द्विजातिना तुल्यं द्विजातिवत् अधीते. This and the next example refer perhaps to a king. He studies like a Brahmin. गुरुणा तुल्यं गुरुवत् च नः अनुशास्ति He governs us like a Guru.

प्रतिवस्तूपमा ।

समानवस्तुन्यासेन प्रतिवस्तूपमोच्यते ।
यथेवानभिधानेऽपि गुणसाम्यप्रतीतितः ॥ ३४ ॥

34. Prativastūpamā is said to occur where by a statement of similar ideas there arises the knowledge of a similarity of characteristics in spite of the absence of the words—'as' and 'like'.

34. Where a parallel idea is set out in two different sentences प्रतिवस्तूपमा arises. Words denoting similarity like यथा, इव etc. are not employed. But the likeness in qualities is suggested.

साधुसाधारणत्वादिर्गुणोऽत्र व्यतिरिच्यते ।
स साम्यमापादयति विरोधेऽपि तयोर्यथा ॥ ३५ ॥

35. The characteristic, the sharing of riches with the virtuous or the like, here differs from

the characteristic set out in the parallel statement. In spite of the said difference it suggests a parallelism.

35. But there is no common characteristic between the Upamāna and the Upameya in this variety. As will appear in the illustration given in Verse 36, साधुसाधारणश्रीत्व is the characteristic of Upameya and स्वादुपाकफलानम्रत्व is the characteristic of the Upamāna. But to bring it under an example of Upamā we have to admit an imaginary commonness of attribute brought out by बिम्बप्रतिबिम्बभाव. वस्तुतो भिन्नयोरपि उपमानोपमेयधर्मयोः परस्परम्सादृश्यादभिन्नयोः पृथगुपादानं बिम्बप्रतिबिम्बभाव इत्यालङ्कारिकसमयः.

कियन्तः सन्ति गुणिनः साधुसाधारणश्रियः ।
स्वादुपाकफलानम्राः कियन्तो वाऽध्वशाखिनः ॥ ३६ ॥

36. How many are there men of merit who share their riches in common with the virtuous? How many are there way-side trees which bend with sweet ripe fruit?

36. Here we have two parallel sentences which can be welded by importing यथा and तथा. How many are there virtuous persons sharing their riches with others? The idea is they are very rare. In the same way trees on the way that would yield fruits to travellers are also rare. It is to be noted that according to later Ālaṁkārikas this will not be treated

as a case where a common characteristic between Upamāna and Upameya is absent as stated in the previous verse. They will say कियन्तः which suggests scarcity is the common characteristic of both. प्रतिवस्तूपमा concluded. उपमा continues.

यदुक्तं त्रिप्रकारत्वं तस्याः कैश्चिन्महात्मभिः ।
निन्दाप्रशंसाऽऽचिख्यासाभेदादत्राभिधीयते ॥ ३७ ॥

37. As to the threefold division of Upamā that has been enunciated by great men into that sounding in censure, praise or a desire to convey, our remark follows.

37. This verse refers to a threefold classification of Upamā into निन्दा, प्रशंसा and आचिख्यासा made by rhetoricians more ancient than Bhāmaha. Daṇḍin also notices these types.

सामान्यगुणनिर्देशात् त्रयमप्युदितं ननु ।
मालोपमादिः सर्वोऽपि न ज्यायान् विस्तरो मुधा ॥३८॥

38. By a reference to their common characteristic all the three have been reviewed. All other classifications as Mālopamā and the rest are not of much consequence. This elaboration is in vain.

38. For निन्दोपमा Daṇḍin's Kāvyādarśa cites the following. पद्मं बहुरजश्चन्द्रः क्षयी ताभ्यां तवाननम् । समानमपि सोत्सेकमिति निन्दोपमा स्मृता ॥ II-30. For प्रशंसोपमा the follow-

-ing illustration is given there. ब्रह्मणोऽप्युद्भवः पद्मश्चन्द्रः शम्भुशिरोधृतः । तौ तुल्यौ त्वन्मुखेनेति सा प्रशंसोपमोच्यते ॥ II—31. For आचिख्यासोपमा the example given there is चन्द्रेण त्वन्मुखं तुल्यमित्याचिख्यासु मे मनः । स गुणो वास्तु दोषो वेत्याचिख्यासोपमां विदुः ॥ II—32. Since we have mentioned the common characteristic of the species of Upamā, त्रयमप्युदितं ननु we have indeed included the said three types. They do not deserve a separate mention. So also is मालोपमा. न ज्यायान् The classification into मालोपमा and others is not important. विस्तरो मुधा An elaboration is unnecessary. For मालोपमा the following illustration is given in Kāvyādarśa :—पूष्ण्यातप इवाह्नीव पूषा व्योम्नीव वासरः । विक्रमस्त्वय्यधाल्लक्ष्मीमिति मालोपमा मता ॥ II—42.

उपमादोषाः सप्त ।

हीनताऽसंभवो लिङ्गवचोभेदो विपर्ययः ।
उपमानाधिकत्वं च तेनासदृशतापि च ॥ ३९ ॥

त एत उपमादोषाः सप्त मेधाविनोदिताः ।
सोदाहरणलक्ष्माणो वर्ण्यन्तेऽत्र च ते पृथक् ॥ ४० ॥

39. Deficiency of Upamāna, improbability, differences in gender and number, impropriety of comparison, surplusage in Upamāna and the dissimilarity of Upamāna :

40. These are the seven flaws of Upamā declared by Medhāvin. They are hereunder separately described with illustrations and characteristics.

39 & 40. Medhāvin's enumeration of seven defects of उपमा is mentioned with approval by Bhāmaha. मेधाविन् must be an author of a work in poetics, more ancient than Bhāmaha. His work is not available now. Medhāvin is referred to later on in II—88—प्रसंख्यानमिति मेधाविनोत्प्रेक्षाभिहिता क्वचित् । Medhāvin (or Medhāvirudra) is named and quoted by Namisādhu in his commentary on Rudraṭa's Kāvyālaṁkāra I—1 and XI—24.

हीनता (i)

स मारुताकम्पितपीतवासा
बिभ्रत्सलीलं शशिभासमब्जम् ।
यदुप्रवीरः प्रगृहीतशार्ङ्गः
सेन्द्रायुधो मेघ इवाबभासे ॥ ४१ ॥

41. That hero of Yadus, clad in a yellow cloth shaking in the wind, sportively bearing the conch shining like the Moon and holding the Śārṅga bow, shone like a cloud accompanied by a rainbow.

41. This verse illustrates the first Upamādosha known as हीन or हीनता. This fault occurs where on the Upamāna side all the factors of the Upameya do not find a counterpart. मारुतेन आकम्पितं पीतं वासः यस्य Bearing a yellow garment waving in the breeze. शशिभासं अब्जं सलीलं बिभ्रत् Gracefully bearing his moon-white conch. प्रगृहीतशार्ङ्गः Holding his Śārṅga bow. स यदुप्रवीरः

Kṛshṇa. सेन्द्रायुधः मेघ इव Like a cloud possessed of a rainbow. आवभासे Shone. This verse is cited by Namisādhu on Kāvyālaṁkāra XI—24 with शशिभासि शङ्ख in the place of शशिभासमब्जम्.

शक्रचापग्रहादत्र दर्शितं किल कार्मुकम् ।
वासःशङ्खानुपादानाद्धीनमित्यभिधीयते ॥ ४२ ॥

42. By the mention of the rainbow the bow on the Upameya side has been set off in comparison. By the absence of features corresponding to the garment and the conch the Upamā is said to be deficient on the Upamāna side.

42. The author points out the application of the defect known as हीन in this verse. On the Upameya side there are three factors—the yellow garment, the conch and the bow. On the Upamāna side, only one factor is set out viz., the rainbow. The features corresponding to the yellow garment and the conch are not set out on the Upamāna side. Contrast this with Verse 58 where two factors viz., the yellow garment and Śārṅga bow are referred to on the Upameya side and three factors viz., the lightning, the rainbow and the moon are mentioned on the Upamāna side. So that exemplifies अधिक or उपमानाधिकत्वं, the 6th fault in the list given above. In the present verse if the lightning and the moon are also expressly mentioned it will be free from objection.

सर्वं सर्वेण सारूप्यं नास्ति भावस्य कस्यचित् ।
यथोपपत्ति कृतिभिरुपमासु प्रयुज्यते ॥ ४३ ॥

43. For any object a full similarity in all respects is not possible. Similarity is set out by clever people in similes as far as is practicable.

43. Then arises the question whether the fault is to be presumed in all cases where all the factors of the Upameya do not find a counterpart on the Upamāna side. Not so. Daṇḍin says:—न लिङ्गवचने भिन्ने न हीनाधिकतापि वा । उपमादूषणायालं यत्रोद्वेगो न धीमताम् ॥ And in fact our author is going to cite Verse 46 supra as an illustration of an ostensible case of हीन which does not amount to दोष. Verses 43, 44 & 45 serve as an introduction to the same. This verse states that a similarity of two objects in all respects cannot be expected. An Upamā is well employed if it stands to reason. It is so employed by great men without reference to the number of correspondences between Upamāna and Upameya. Otherwise all similes will become absurd. This idea is set out in the next verse.

अखण्डमण्डलः क्वेन्दुः क्व कान्ताननमद्युति ।
यत्किंचित्कान्तिसामान्याच्छशिनैवोपमीयते ॥ ४४ ॥

44. Where is the Moon in his full disc and where is a woman's face without radiance? By rea-

son of a fragment of splendour in common it is compared to the Moon itself.

44. The Moon and a lady's face are generally compared. But do they agree in their degrees of brilliance? By a fragment of lustre a lady's face is compared to the moon. An all-round resemblance is incompatible.

किंच काव्यानि नेयानि लक्षणेन महात्मनाम् ।
दृष्टं वा सर्वसारूप्यं राजमित्रे यथोदितम् ॥ ४५ ॥

45. Further the compositions of great poets have to be explained in conformity with the rules. Is absolute similarity seen anywhere? In Rājamitra we have the following.

45. Poems of great poets which are accepted as the best specimen of poetry can be justified only by a not too rigorous application of definitions. दृष्टं वा सर्वसारूप्यं Is an entire similarity seen anywhere? Rājamitra is a poetic work from which the next verse is cited which illustrates an exemption from the defect of हीन. Rājamitra is not available now. The work is referred to again later on in III—10.

समाहितं राजमित्रे यथा क्षत्रिययोषिताम् ।
रामप्रसत्त्यै यान्तीनां पुरोऽदृश्यत नारदः ॥

From this reference it may be inferred that the work राजमित्रं deals with the history of Paraśu-

rāma ending with his peace towards Kshatriyas as the title would suggest.

सूर्यांशुसंमीलितलोचनेषु
दीनेषु पद्मानिलनिर्मदेषु ।
साध्व्यः स्वगेहेष्विव भर्तृहीनाः
केका विनेशुः शिखिनां मुखेषु ॥ ४६ ॥

46. Into the miserable faces of peacocks with eyes shrunk by the Sun's rays and bereft of joy due to the breeze from lotuses the peacocks' voices went into hiding like chaste ladies who had lost their husbands into their miserable homes.

46. केकाः The notes of peacocks. Amara:—केका वाणी मयूरस्य. विनेशुः The jubilant cries of peacocks became extinct. Where? शिखिनां मुखेषु Within the faces (throats) of the peacocks. How are peacocks' faces? सूर्यांशुभिः संमीलिते लोचने येषां तेषु. Summer not relished by peacocks, their eyes are said to be closed by the Sun's rays. पद्मानिलनिर्मदेषु Stripped of joy or intoxication due to breeze from lotuses. The plentiful bloom of lotuses in summer is not agreeable to peacocks. As a consequence of the above two traits, दीनेषु the peacocks' faces are depressed. An analogy for the extinction of peacocks' cries is furnished in the 3rd foot of the verse. भर्तृहीनाः साध्व्यः स्वगेहेषु इव As chaste ladies recently widowed would sink within their

homes. On the Upameya side सुखेषु is qualified by three attributes. On the Upamāna side there are no corresponding features adjectival to स्वगेहेषु. Then does this exhibit the defect of हीन? No. दीनेषु will apply equally to स्वगेहेषु. The widow's homes are miserable. What about the other two attributes? सूर्यांशु etc. and पद्मानिल etc. are only symptoms contributing to the depression prevailing in the peacocks' faces. Without those adjectives दीनेषु will be puzzling. So there is necessity for the Upamāna to be augmented by additional factors. No such necessity arises on the Upamāna side. It is as clear as crystal that recently widowed ladies' homes will be miserable. So this comes under the exemption provided by Dandin in यत्रोद्वेगो न धीमताम्. Vāmana in his Kāvyālaṁkāra (IV-ii-10) cites this verse with the following comment—अत्र बहुत्वसुपमेयधर्माणामुपमानात् । न ; विशिष्टानामेव मुखानामुपमेयत्वात् । तादृशष्वेव केकाविनाशस्य संभवात् ।

असंभवः (ii)

निष्पेतुरास्यादिव तस्य दीप्ताः
शरा धनुर्मण्डलमध्यभाजः ।
जाज्वल्यमाना इव वारिधारा
दिनार्धभाजः परिवेषिणोऽर्कात् ॥ ४७ ॥

शाखावर्धनस्य ।

47. Fiery arrows emerged as though from his

mouth as he operated at the middle of his bended bow like blazing showers of water from the Sun at mid-day surrounded by a ring of halo. This verse is the composition of Śākhāvardhana.

47. This verse illustrates a piece of poetry vitiated by the second fault known as असंभव. धनुर्मण्डलमध्यभाजः तस्य (राज्ञः) आस्यादिव निष्पेतुः Arrows seemed to emerge from the mouth of the king as he was working his bow at the centre. Such was the quickness of his action. There seemed to be no delay due to the drawing of arrows from the quiver. दीप्ताः शराः निष्पेतुः. An analogy for the emergence of the fiery arrows is furnished in the second half of the verse. दिनार्धभाजः परिवेषिणः अर्कात् जाज्वल्यमानाः वारिधारा इव. This verse is quoted by Mammaṭa in Kāvya Prakāśa, 10th Ullāsa, with the following comment:—अत्रापि ज्वलन्त्योऽम्बुधाराः निष्पतन्त्यो न संभवन्तीतित्युपनिबध्यमानोऽर्थोऽनौचित्यमेव पुष्णाति.

कथं पातोऽम्बुधाराणां ज्वलन्तीनां विवस्वतः ।
असंभवादयं युक्त्या तेनासंभव उच्यते ॥ ४८ ॥

48. How can blazing showers of water emerge from the Sun? Since it is impossible and the same is described, this illustrates the defect of Asambhava.

48. This points out the defect of असंभव or impossibility in the above illustration.

तत्रासंभविनार्थेन कः कुर्यादुपमां कृती ।
को नाम वह्निनौपम्यं कुर्वीत शशलक्ष्मणः ॥ ४९ ॥

49. Which clever man will describe an analogy with an impossible thing? Who will draw an analogy of the Moon with fire?

49. A comparison with impossible things reflects great lack of wit on the part of an author.

यस्यातिशयवानर्थः कथं सोऽसंभवो मतः ।
इष्टं चातिशयार्थत्वमुपमोत्प्रेक्षयोर्यथा ॥ ५० ॥

50. But where the idea of intensity is sought to be conveyed, how will it amount to impossibility? An idea of immensity is welcome in Upamā and Utprekshā. Example follows:—

50. An exemption from the defect of असंभव is laid down here in cases where intensity or some superior merit is intended to be conveyed. The author says that such analogies often occur in Upamā and Utprekshā.

पुञ्जीभूतमिव ध्वान्तमेष भाति मतङ्गजः ।
सरः शरत्प्रसन्नाम्भो नभःखण्डमिवोज्झितम् ॥ ५१ ॥

51. This elephant shines like darkness condensed. The tank with waters clear in autumn appears as though it were a fragment of the sky cast down.

51. The first half of the verse illustrates an Upamā which appears to be vitiated by असंभव but not really so, and the second illustrates उत्प्रेक्षा of that sort. An elephant is likened to darkness concentrated. A tank with its waters rendered limpid by autumn is conceived of as a fragment of the sky fallen on the ground. These two statements are quite approved of as good poetry.

लिङ्गभेद-वचनभेद-विपर्ययाः। (iii, iv & v)

अथ लिङ्गवचोभेदावुच्येते सविपर्ययौ।
हीनाधिकत्वात्स द्वेधा त्रयमप्युच्यते यथा ॥ ५२ ॥

52. Now we deal with the differences in gender and number and also with Viparyaya. The last one is twofold—Hīna and Adhika—too low or too big. All the three are illustrated hereunder.

52. The author proposes to deal with three faults—लिङ्गभेद, वचनभेद and विपर्यय. The last one is of two kinds—हीन and अधिक.

लिङ्गभेद-वचनभेदोदाहरणम्।

अविगाह्योऽसि नारीणामनन्यमनसामपि।
विषमोपलभिन्नोर्मिरापगेवोत्तितीर्षतः ॥ ५३ ॥

53. You are impenetrable even to ladies exclusively devoted to you like a river with waves split by rugged stones to one desirous to cross.

53. This verse illustrates both लिङ्गभेद and वचनभेद. A king who is unfathomable even to his devoted ladies is compared to a river flowing through rugged rocks which is not fordable. त्वं The king, the Upameya, is masculine. आपगा (river) is feminine. So this illustrates लिङ्गभेद. Similarly नारीणां is in the plural whereas उत्तितीर्षत: is in the singular. So there is वचनभेद. But if उत्तितीर्षत: is substituted by उत्तितीर्षतां, वचनभेद will be obviated. But then लिङ्गभेद will continue.

हीनविपर्ययोदाहरणम् ।

क्वचिदग्रे प्रसरता क्वचिदापत्य निघ्नता ।
शुनेव सारङ्गकुलं त्वया भिन्नं द्विषां बलम् ॥ ५४ ॥

54. The enemies' host was sundered by you like a herd of deer by a dog, yourself sometimes marching ahead and sometimes turning round and attacking precipitately.

54. This verse illustatres हीनविपर्यय i. e., impropriety due to comparison of an object with an Upamāna of a far inferior level. The king is compared to a dog. Verse cited in Keśavamiśra's Alaṁkāraśekhara V—1, at page 18.

अधिकविपर्ययोदाहरणम् ।

अयं पद्मासनासीनश्चक्रवाको विराजते ।
युगादौ भगवान्ब्रह्मा विनिर्मित्सुरिव प्रजाः ॥ ५५ ॥

55. This ruddy goose seated on a lotus-flower shines like Lord Brahmā about to engage in creating the world at the beginning of a Yuga.

55. This verse illustrates अधिकविपर्यय Impropriety due to the comparison of an object with an Upamāna of a far superior level. Here a चक्रवाक bird is compared to ब्रह्मा the creator of the world. This verse is cited by Mammaṭa in the 10th Ullāsa of Kāvya Prakāśa to illustrate अनुचितार्थ. This is also cited by Appayya Dīkshita in his चित्रमीमांसा with the substitution of वेधा: for ब्रह्मा.

लिङ्गभेदे पूर्वपक्षः ।

ननूपमीयते पाणिः कमलेन विकासिना ।
अधरो विद्रुमच्छेदभासा बिम्बफलेन च ॥ ५६ ॥

56. It may perhaps be objected thus. A hand (masculine) is generally compared to a blooming lotus (neuter), and the lower lip (masculine) to a Bimba fruit (neuter) shining like a bit of coral.

56. An objection is raised that a difference in gender cannot be treated as a Dosha in view of the usages of poets. पाणिः, masculine, is compared by poets to कमलं neuter. Similarly अधरः masculine is compared to बिम्बं neuter. Such comparisons cannot be brushed aside as faulty. विद्रुमच्छेदभासा may be taken along with अधरः by inserting सहितः in the middle.

विद्रुमस्य छेदः, तस्य भाः तया सहितः अधरः. Or विद्रुमच्छेदभासा can be treated as adjectival to बिम्बफलेन. विद्रुमच्छेदस्येव भाः यस्य तेन बिम्बफलेन. If अधरः be compared to विद्रुमः or विद्रुमच्छेदः there will be no occasion at all for लिङ्गभेद. ननु in the verse indicates the starting of an objection. Now Verse 56 sets out an objection relating to लिङ्गभेद, and Verse 57 gives the answer. Why are these two verses placed after the treatment of विपर्यय and not immediately after लिङ्गभेद which will be their natural place? Answer. The author in Verse 52 deals with three faults in a batch and gives examples for the same in Verses 53, 54 & 55 at a stretch. Therefore the present objection and answer in Verses 56 & 57 respectively could not have been inserted in the middle.

लिङ्गभेदे समाधानम्।

उच्यते काममस्तीदं किंतु स्त्रीपुंसयोरयम्।
विधिर्नाभिमतोऽन्यैस्तु त्रयाणामपि नेष्यते ॥ ५७ ॥

57. We answer. No doubt such is the case. But an analogy is prohibited only between males and females (objects in the masculine and feminine genders). Others disapprove of analogy in cases of disparity in all the three genders.

57. उच्यते starts the answer. कामं अस्तीदं No doubt such usages are frequent. The answer is that the

relationship of Upamāna and Upameya is not approved of only in a case where one is स्त्री and the other पुमान्. In the cases referred to in Verse 56 the comparison is between objects in the masculine and neuter genders. विधिः in the 2nd half of the verse means औपम्यविधिः or उपमानोपमेयभावविधिः. अन्यैस्तु sets out a stricter view. According to others there should be absolutely no difference in gender between Upamāna and Upameya. Of course this view is not acceptable to our author.

उपमानाधिकत्वम् (vi)

स पीतवासाः प्रगृहीतशार्ङ्गो
मनोज्ञभीमं वपुरापि कृष्णः ।
शतह्रदेन्द्रायुधवान्निशायां
संसृज्यमानः शशिनेव मेघः ॥ ५८ ॥

रामशर्मणः ।

58. That Kṛshṇa, clad in yellow garment and holding the Śārṅga bow, attained a personality both charming and terrific like a cloud possessed of lightning and the rainbow, coming in contact with the moon at night.

This verse is that of Rāmaśarman.

58. This verse illustrates the Dosha of उपमानाधिकत्व. शतह्रदा Lightning. इन्द्रायुधं Rainbow. Kṛshṇa with

his yellow garment and the Śārṅga-bow is compared to a cloud possessed of lightning and the rainbow and also coming into contact with the moon. The first two factors on the Upamāna side have their counterparts on the Upameya side. But with regard to the contact with the moon its counterpart viz., contact with his conch is omitted. So there is surplusage in Upamāna. Contrast this with Verse 41 infra which illustrates deficiency of Upamāna. Verse cited in Kāvya Prakāśa X with the comment —अत्रोपमेयस्य शङ्खादेरनिर्देशे शशिनो ग्रहणमतिरिच्यत इत्यधिकपदत्वम् ।

शशिनो ग्रहणादेतदाधिक्यं किल न ह्ययम् ।
निर्दिष्ट उपमेयेऽर्थे वाच्यो वा जलजोऽत्र तु ॥ ५९ ॥

59. By the mention of the Moon there is surplusage of Upamāna. Anything corresponding to it has not been mentioned on the Upameya side. Or the conch must be expressly mentioned.

59. The surplusage in Upamāna is clearly set out in this verse. It is no answer that by the mention of the moon on the Upamāna side the conch on the Upameya side is implied. If there is an expressed factor on one side there should be a corresponding expressed factor on the other side.

न सर्वसारूप्यमिति विस्तरेणोदितो विधिः ।
अभिप्रायात्कवेर्नात्र विधेया जलजे मतिः ॥ ६० ॥

·60. It has been already elaborately stated that similarity in every respect is not to be expected. Perhaps according to the poet's intention the idea of the conch is not to be entertained.

60. This verse seems to suggest that the author is prepared to condone the fault of the surplusage of Upamāna. The idea that a resemblance in all respects is not necessary which finds expression here has already been dealt with in Verse 43. The author pleads that perhaps according to the poet the conch does not enter into the picture. This explanation, though far from satisfactory, is offered by the author simply to placate the admirers of Rāmaśarman's poetry. This surplusage of Upamāna is the converse of the deficiency of Upamāna dealt with at the outset. In other words there is surplusage of Upameya in the one case and surplusage of Upamāna in the other. In the verse सूर्यांशुसंमीलितलोचनेषु surplusage of Upameya is necessitated to justify the common attribute दीनेषु. दैन्य in the peacocks' faces will be inconceivable unless it is expressly traced to the two causes set out in the other two adjectives while the दैन्य on the Upamāna side is self-evident. So the surplusage of Upameya in that verse is justifiable. In the present verse, is the surplusage of Upamāna necessary? Is there anything incomprehensible in the Upamāna without the mention of the moon? But when once a comparison is instituted involving

the Moon, its corresponding feature on the Upameya side has necessarily to be expressed.

आधिक्यमुपमानानां न्याय्यं नाधिकता भवेत् ।
गोक्षीरकुन्दहलिनां विशुद्ध्या सदृशं यशः ॥ ६१ ॥

61. A multiplicity of Upamānas is legitimate, but not the surplusage of an Upamāna. In pure whiteness fame is equal to cow's milk, jasmine and Balarāma.

61. The author elucidates what उपमानाधिकत्व means. It means only additional factors of an Upamāna in a simile for which there are no corresponding factors on the Upameya side. It does not refer to additional Upamānas. One and the same Upameya is possible to be compared to a number of Upamānas. In the illustration under comment fame is compared to milk, jasmine flower and Balarāma. This simile is not faulty. The Genitive case in गोक्षीरकुन्दहलिनां when juxtaposed with सदृशं is sanctioned by Pāṇini:—तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम्. Balarāma's person is reputed to be of white colour. Cf. Mahābhārata, Śalyaparva, Adhyāya 61—

अथ रामं निजग्राह केशवो विनयान्वितः ।
बाहुभ्यां पीनवृत्ताभ्यां प्रयत्नाद्बलवद्बली ॥
सितासितौ यदुवरौ शुशुभातेऽधिकं तदा ।
संगताविव राजेन्द्र कैलासाञ्जनपर्वतौ ॥

एकेनैवोपमानेन ननु सादृश्यमुच्यते ।
उक्तार्थस्य प्रयोगो हि गुरुमर्थं न पुष्यति ॥ ६२ ॥

62. It may be asked, 'Indeed by a single Upamāna similarity is expressed. The repetition of an idea once expressed does not contribute to pregnancy of meaning.'

62. This verse sets out an objection. The common characteristic referred to in the illustration is विशुद्धि Whiteness or purity. By comparing fame to cow's milk the similarity is sufficiently brought out. A maxim of Mīmāṁsā says—उक्तार्थानां अप्रयोगः No repetition of an idea once expressed. गुरुमर्थं न पुष्यति Such a repetition does not add to a richness of meaning. The author has simply stated the objection. But no answer follows. A verse containing the answer is either lost to us or the author expects the answer to be made out by the reader himself. We would suggest the answer thus. No doubt in respect of purity all the three Upamānas stand on the same par. But there is a peculiarity of विशुद्धि the common characteristic, relating to each Upamāna. Milk is sweet, jasmine is sweet-smelling and Balarāma is unconquerable. So the additional Upamānas are not in vain. The king's fame is pure and benign; it is pure and transmits fragrance; it is pure and unassailable.

असदृशता (vii)

वनेऽथ तस्मिन्वनितानुयायिनः
प्रवृत्तदानार्द्रकटा मतङ्गजाः ।

विचित्रबर्हाभरणाश्च बर्हिणो
बभुर्दिवीवामलविग्रहा ग्रहाः ॥ ६३ ॥

63. Then in that forest elephants following their mates and possessed of temples wet with streaming rut and peacocks decked in their multi-coloured plumes shone like planets with their stainless bodies on the sky.

63. The author begins the last mentioned defect viz., असदृशता or dissimilarity with an illustration. Here elephants and peacocks are compared to planets. वनिताः अनुयातुं शीलमेषामिति वनितानुयायिनः Following the she-elephants in love. प्रवृत्तं यत् दानं तेन आर्द्रः कटः येषां ते प्रवृत्तदानार्द्रकटाः Possessed of temples wet with ichor; infatuated elephants. विचित्राः बर्हा एव आभरणानि येषां ते विचित्रबर्हाभरणाः Possessed of multi-coloured plumes for their ornaments. बर्हिणः Peacocks. Amara:—मयूरो बर्हिणो बर्ही. दिवि अमलविग्रहाः ग्रहाः इव बभुः. Verse cited by Namisādhu on Rudraṭa's Kāvyālaṁkāra XI—24 (with the modification—वनिताविहारिणः प्रभिन्नदानार्द्रकटाः) thus:—यत्रोपमानोपमेययोः साम्यं नास्ति तदसादृश्यम्। यथा—वनेऽथ...। अत्र न किंचिद्दन्तिनां मयूराणां च ग्रहैः सारूप्यमस्तीति।

ग्रहैरपि गजादीनां यदि सादृश्यमुच्यते।
तथापि तेषां तैरस्ति कान्तिर्वाप्युग्रतापि वा ॥ ६४ ॥

64. If elephants and others are to be compared to planets, have they any of their effulgence or fierceness in common?

64. The author points out the defect of असदृशता in the above illustration. The comparison is not supported by any common characteristic. Is there any resemblance between elephants, peacocks and planets either in point of brilliance or fierceness?

इत्युक्त उपमाभेदो वक्ष्यते चापरः पुनः ।
उपमादेरलंकाराद्विशेषोऽन्योऽभिधीयते ॥ ६५ ॥

65. Thus the varieties of Upamā have been described. A different set of Alaṁkāras will be dealt with later. Now we shall deal with Alaṁkāras other than Upamā and those already dealt with.

65. So far three Arthālaṁkāras viz., रूपक, दीपक and उपमा listed in Verse 4 infra have been dealt with. The author promises to deal with further Alaṁkāras. अपरः अलंकारसमुदायः प्रेयआदिः पुनः वक्ष्यते तृतीयपरिच्छेदे. But in the rest of this Second chapter a few other Alaṁkāras omitting Upamā and those dealt with already are described. The singular in अन्यो विशेषः is rather misleading. It simply means अन्ये अलंकारविशेषाः.

अपरे षडलंकाराः ।
आक्षेपोऽर्थान्तरन्यासो व्यतिरेको विभावना ।
समासातिशयोक्ती च षडलंकृतयोऽपराः ॥ ६६ ॥

66. Six other figures of speech are Ākshepa, Arthāntaranyāsa, Vyatireka, Vibhāvanā, Samāsokti and Atiśayokti.

66. This verse gives a list of six more Arthālamkāras.

वक्ष्यमाणोक्तविषयस्तत्राक्षेपो द्विधा मतः ।
एकरूपतया शेषा निर्देक्ष्यन्ते यथाक्रमम् ॥ ६७ ॥

67. Of these Ākshepa is twofold—that which relates to what remains to be said and that which relates to what has been said. The remaining Alamkāras, each of a single type, will be dealt with in order.

67. The first mentioned of this batch viz., आक्षेप is twofold viz., that which relates to an idea intended to be expressed and that which relates to what has been said. While Ākshepa is thus twofold, the other five Alamkāras set out in the previous verse are not of different kinds. This is only the view of Bhāmaha. In later works on poetics they are also subjected to a good deal of classification.

आक्षेपालंकारः (4)

प्रतिषेध इवेष्टस्य यो विशेषाभिधित्सया ।
आक्षेप इति तं सन्तः शंसन्ति द्विविधं यथा ॥ ६८ ॥

68. A negation or suppression of something desired to be affirmed, which is calculated to emphasise its importance is Ākshepa. Learned men divide it into two as already stated. Examples follow :—

68. The negation of a thing wished to be stated with a view to emphasising a peculiarity is called आक्षेप. Its twofold division into वक्ष्यमाणविषय and उक्तविषय has been set out in the previous verse. Their examples are set out in the next two verses in order. This and the next verse are cited by Abhinavagupta in Lochana (page 36) while establishing that Ākshepa is not an instance of Dhvani.

अहं त्वां यदि नेक्षेय क्षणमप्युत्सुका ततः ।
इयदेवास्त्वतोऽन्येन किमुक्तेनाप्रियेण ते ॥ ६९ ॥

69. If I fail to see you even for a moment, then, oh ! it is sufficient, why say further an unpleasant thing to you ?

69. The first half of the verse sets out the beginning of a statement intended to be made by a lady when her lover proposes to go to a distant place. She begins with saying, 'if even for a moment I fail to see you, then in my anxiety.' She stops there and says 'this will do. Why need say further unpleasant news ?' The idea is—she will die in her anxiety due to separation. The prospect of death is वक्ष्यमाण. It was originally wished to be stated, but cut short by a negation. This negation is calculated to emphasise the serious nature of the consequences that will follow. So this is an example of Ākshepa of the वक्ष्यमाणविषय type. Verse cited in

Lochana, page 36; also by Hemachandra in his Kāvyānuśāsana, page 268.

स्वविक्रमाक्रान्तभुवश्चित्रं यन्न तवोद्धतिः ।
को वा सेतुरलं सिन्धोर्विकारकरणं प्रति ॥ ७० ॥

70. Wonder that you having brought the Earth under subjection by your valour are not puffed up. What is a bund in competence to disturb the Ocean?

70. This verse illustrates the second variety of Ākshepa relating to उक्तविषय. This is addressed to a king. That you are not puffed up after subjugating the whole earth by your valour is strange. The second half of the verse gives an effective check to the strangeness alluded to. What causeway can agitate the Ocean? The Ocean is possessed of गाम्भीर्य *par excellence*, and nothing can shake its dignity or cause frivolity. In the same way, 'You, the king, it is not strange, remain unshaken.' Strangeness is expressed in the first half of the verse and is impliedly negatived in the second half. So this is an example of Ākshepa of the उक्तविषय type.

अर्थान्तरन्यासालंकारः (5)

उपन्यसनमन्यस्य यदर्थस्योदितादृते ।
ज्ञेयः सोऽर्थान्तरन्यासः पूर्वार्थानुगतो यथा ॥ ७१ ॥

71. The description of an idea other than the one already said, in substantiation of the latter is known as Arthāntaranyāsa. Example follows. :—

71. Substantiation of a special or general statement by means of a general or special statement connected therewith is Arthāntaranyāsa. अर्थान्तरन्यास lit., the employment of a different idea is so called because a connected अर्थान्तर is resorted to for substantiating an idea which is the subject of the context. The example cited in Chandrāloka for this figure of speech is हनूमानब्धिमतरद्दुष्करं किं महात्मनाम्. Verse cited by Namisādhu on Rudraṭa's Kāvyālaṁkara VIII—24.

परानीकानि भीमानि विविक्षोर्न तव व्यथा ।
साधु वाऽसाधु वाऽऽगामि पुंसामात्मैव शंसति ॥ ७२ ॥

72. You do not shudder as you are about to enter into the terrific hosts of enemies. Good or bad that is to come, one's own mind betrays.

72. This verse is an example of Arthāntaranyāsa. The absence of fear on the part of the king while entering into his enemies' troops is justified by the statement that mind is an index of the coming good or evil.

हिशब्देनापि हेत्वर्थप्रथनादुक्तसिद्धये ।
अयमर्थान्तरन्यासः सुतरां व्यज्यते यथा ॥ ७३ ॥

73. If the word 'because' is used this Arthāntaranyāsa becomes clearly apparent since the reason substantiating a previous statement is fully brought out. Example follcws.

73. The former illustration sets out an Arthāntaranyāsa without an employment of words such as हि because, to indicate that one statement is justified or substantiated by another. Now the author states that Arthāntaranyāsa may sometimes contain the employment of such words. This does not alter the nature of the figure of speech but only makes it clear. However, the author gives a separate example to meet such cases in the verse that follows.

वहन्ति गिरयो मेघानभ्युपेतान्गुरूनपि ।
गरीयानेव हि गुरून्बिभर्ति प्रणयागतान् ॥ ७४ ॥

74. Mountains bear the clouds that approach them though heavy. Because only a greater one supports great ones that have approached in friendship.

74. The reception given by mountains to clouds is substantiated by the readiness of great people to entertain or support other great people. On the general treatment of Arthāntaranyāsa by our author we wish to observe that the first illustration given in Verse 72 would, under later Ālaṅkārikas, come under the head of काव्यलिङ्ग of the वाक्यार्थहेतुक type. According to them the हेतु or cause presented by one of the two statements going to make up Arthāntaranyāsa is समर्थक whereas in Kāvyaliṅga it is निष्पादक. In one case the cause substantiates an

idea, in the other it justifies an idea. In the illustration given in Verse 72 the king's state of mind betokening an ensuing success is the cause of his absencc of fear in entering the enemies' hosts. So the हेतु is निष्पादक and depicts काव्यलिङ्ग. In the second illustration given in Verse 74 a special statement is substantiated by a general statement. So the हेतु involved is समर्थक. In effect, according to the later Alaṁkārikas, where the relationship of the main idea and the subsidiary idea is सामान्यविशेषभाव, the figure of speech is Arthāntaranyāsa, and if it is any other relationship it is Kāvyaliṅga. There is one other Alaṁkāra according to later rhetoricians named अनुमान which seems to overlap on Arthāntaranyāsa and Kāvyaliṅga. The example of अनुमान is अस्ति किंचिद्यदनया मां विलोक्य स्मितं मनाक्. अनुमान occurs where a cause set out in one sentence or clause serves as an index of the idea in the main sentence. In Anumāna the हेतु is ज्ञापक, in Arthāntaranyāsa it is समर्थक, and in Kāvyaliṅga it is निष्पादक. Fortunately our author mentions only Arthāntaranyāsa and omits the other two. His idea is that all the three represent but one figure of speech.

व्यतिरेकालंकारः (6)

उपमानवतोऽर्थस्य यद्विशेषनिदर्शनम् ।
व्यतिरेकं तमिच्छन्ति विशेषापादनाद्यथा ॥ ७५ ॥

75. Where in a comparison the superiority of the Upameya is set out they deem it as Vyatireka since a distinction is brought out. Example follows.

75. In व्यतिरेक a distinction is set out between two like objects with a view to bringing out the superiority of the Upameya. The example given in Chandrāloka is शैला इवोन्नताः सन्तः किन्तु प्रकृतिकोमलाः.

सितासिते पक्ष्मवती नेत्रे ते ताम्रराजिनी ।
एकान्तशुभ्रश्यामे तु पुण्डरीकासितोत्पले ॥ ७६ ॥

76. Your eyes possessed of eyelashes and shining like copper are both white and black whereas the white and black lotuses are solely white or black.

76. A lady's eyes are generally compared to lotuses, white or blue. A lady's eyes are black in the centre i.e., the portion represented by pupils and white around. They also bear the reddish colour of copper due to transfusion of white and black streaks. On the other hand the Upamāna viz., पुण्डरीक is purely white. Vide Amara :—पुण्डरीकं सिताम्भोजम्. And नीलोत्पलं is wholly blue black. The Upameya is therefore marked by a distinction which raises it above the Upamānas.

विभावनालंकारः (7)

क्रियायाः प्रतिषेधे या तत्फलस्य विभावना ।
ज्ञेया विभावनैवासौ समाधौ सुलभे सति ॥ ७७ ॥

77. Where an action is negatived but its result accrues, it is known as Vibhāvanā, provided an explanation is easy.

77. According to later Alaṁkāra works the accrual of an effect without a cause amounts to विभावना and its antithesis viz., the non-accrual of an effect notwithstanding the full complement of causes amounts to विशेषोक्ति. Cf:—

विभावना विनापि स्यात्कारणं कार्यजन्म चेत् ।
अस्त्रैरतीक्ष्णकठिनैर्जगज्जयति मन्मथः ॥

कार्याजनिर्विशेषोक्तिः सति पुष्कलकारणे ।
हृदि स्नेहक्षयो नाभूत्स्मरदीपे ज्वलत्यपि ॥

विशेषोक्ति is later on dealt with by our author in Verse 23 of the 3rd Paricchheda. There is no antithesis between the two Alaṁkāras according to him. In fact the treatment of these figures of speech by our author proceeds on different lines from those set out by later rhetoricians. According to Bhāmaha three ingredients are necessary for विभावना—the negation of an action, the accrual of its effect and an explanation of the strange phenomenon which can be easily conceived of by the reader. Udbhaṭa's definition of विभावना is exactly the same as Bhāmaha's.

अपीतमत्ताः शिखिनो दिशोऽनुत्कण्ठिताकुलाः ।
नीपोऽविलिप्तसुरभिरभ्रष्टकलुषं जलम् ॥ ७८ ॥

78. Peacocks not drunk but intoxicated; divisions of space not careworn but disturbed; Kadamba not scented but fragrant; water not slipped down but turbid.

78. This is a description of the rainy season. Without drinking wine peacocks are intoxicated. This is due to jubilation. Without feeling anxiety the points of the sky look ugly. This is due to the prevailing gloom. Without being scented the Kadamba is fragrant. This is due to its natural sweet smell in the season. Without a fall from a height water is turbid. This is due to the muddiness of earth in rains. In all these four examples actions are negatived but the results accrue and at the same time an explanation is easy viz., the advent of the rainy season. Kuvalayānanda gives six varieties of Vibhāvanā.

समासोक्तिरलंकारः (8)

यत्रोक्ते गम्यतेऽन्योऽर्थस्तत्समानविशेषणः ।
सा समासोक्तिरुद्दिष्टा संक्षिप्तार्थतया यथा ॥ ७९ ॥

79. Where the description of an object suggests to the mind's eye the picture of a different object with the same attributes it is said to be Samāsokti by reason of the condensed meaning. Example follows.

·79. The suggestion of a non-relevant object may arise from the description of a relevant object by force of adjectives which are equally applicable to both or otherwise. The etymology of the word समासोक्ति is समासेन (संक्षेपेण) (प्रस्तुताप्रस्तुतवृत्तान्तयोः) उक्तिः A brief description of the incidents relating to pertinent and non-pertinent things. The definition given in Chandrāloka is समासोक्तिः परिस्फूर्तिः प्रस्तुतेऽप्रस्तुतस्य चेत्. Example: अयमैन्द्रीमुखं पश्य रक्तश्चुम्बति चन्द्रमाः. In Samāsokti an incident of a non-relevant object is ascribed to a relevant object. Such ascription may take place by a reference to the action, sex or attributes—कार्य, लिङ्ग or विशेषण or a combination of any two or all of them though our author refers to विशेषण alone. Sometimes समासोक्ति invokes the aid of श्लेष or double meaning. Sometimes it is based on a mere reference to common actions and attributes. अप्रस्तुतप्रशंसा which is later on dealt with in Paricchheda 3, Verse 29 is an antithesis of this Alaṁkāra, where the picture of a relevant object is suggested by the description of a non-relevant object. While in रूपक there is अप्रस्तुतरूपसमारोप on the Upameya we have in Samāsokti अप्रस्तुतव्यवहारसमारोप. Identity with the Upamāna is involved in the one case, while in the other the picture of the Upamāna is presented to the mind's eye of the reader. Verse cited in Lochana page 35—यत्रोक्तौ...। इत्यत्र समासोक्तेर्लक्षणं स्वरूपहेतुः नाम तन्निर्वचनमिति पादचतुष्टयेन क्रमादुक्तम्।

स्कन्धवानृजुरव्यालः स्थिरोऽनेकमहाफलः ।
जातस्तरुरयं चोच्चैः पातितश्च नभस्वता ॥ ८० ॥

80. This tree grew with a big trunk, straight, free from snakes, firm, yielding plenty of fruit and lofty; and it was felled down by a storm.

80. This verse is an example of समासोक्ति. A tree, big and lofty, thrown down by the wind is described. This suggests the picture of a man growing to the height of opulence and turned down by misfortune. Here some adjectives have double meanings applicable both to the relevant tree and the non-relevant rich man, and some adjectives set out the common qualities of both. स्कन्धवान् Possessed of a thick stem; surrounded by a host of kinsmen. ऋजुः The tree is straight and erect; the great man is straightforward. अव्यालः The tree is free from snakes or from the hollows harbouring snakes; the great man is free from the company of bad men. स्थिरः The tree is firm; likewise is the great man. अनेकमहाफलः The tree yields fruits in plenty; the great man confers numerous benefits on his dependents. उच्चैः The tree is lofty; the great man is high in status. The two चs convey the cumulation of the two actions viz., rise to a great height and its being blown down by a storm. The latter feature presents the picture of the downfall of a great man.

अतिशयोक्त्यलंकारः (9)

निमित्ततो वचो यत्तु लोकातिक्रान्तगोचरम् ।
मन्यन्तेऽतिशयोक्तिं तामलंकारतया यथा ॥ ८१ ॥

81. A statement which for some reason refers to an idea surpassing the ordinary experience is known as Atiśayokti as a figure of speech. Example follows.

81. This verse defines अतिशयोक्ति—Hyperbole. Something transcending the ordinary experience in the world, its description being based upon some reason, constitutes Atiśayokti. Bhāmaha refers to only one type of Atiśayokti. Alaṁkārasarvasva refers to five types. भेदेऽभेदः । अभेदे भेदः । संबन्धेऽसंबन्धः । असंबन्धे संबन्धः । कार्यकारणपौर्वापर्यविध्वंसश्च. Chandrāloka refers to six other types—अक्रमातिशयोक्ति, अत्यन्तातिशयोक्ति, चपलातिशयोक्ति, संबन्धातिशयोक्ति, भेदकातिशयोक्ति and रूपकातिशयोक्ति to which Kuvalayānanda adds one more variety viz., सापह्नवातिशयोक्ति. The fundamental principle of Atiśayokti is exaggeration. The next two verses are two illustrations for Atiśayokti.

स्वपुष्पच्छविहारिण्या चन्द्रभासा तिरोहिताः ।
अन्वमीयन्त भृङ्गालिवाचा सप्तच्छदद्रुमाः ॥ ८२ ॥

82. The Saptaparṇa trees obscured by the moonlight which stole the hue of their own flowers were inferred from the hum of bees.

82. सप्तच्छद् or सप्तपर्ण is a kind of tree whose branches abound in seven leaves and whose flowers are said to be highly fragrant. The flowers of those trees are white and in moonlight they become invisible, their white colour being drowned in moonshine. But the hum of bees hovering round them enables a person to identify the trees. That the trees in their full bloom could not be identified by an observer is certainly an exaggeration. But it is based on the poet's desire to bring out the extreme whiteness spread over the trees by their flowers. Cf. the following illustration from Daṇḍin :—मल्लिकामालभारिण्यः सर्वाङ्गीणार्द्रचन्दनाः । क्षौमवत्यो न लक्ष्यन्ते ज्योत्स्नायामभिसारिकाः ॥

अपां यदि त्वक्छिथिला च्युता स्यात्फणिनामिव ।
तदा शुक्लांशुकानि स्युरङ्गेष्वम्भसि योषिताम् ॥ ८३ ॥

83. If the loose skin of waters drops down like the slough of serpents then it will become white garments on the limbs of ladies (sporting) in water.

83. Here is the description of ladies sporting in water. If waters can be conceived of as shedding their skin in the same way as snakes cast off their slough, the skin thus shed will be extremely fine and white. The fine garments of ladies engaged in bathing are compared to such supposititious skins cast off by the waters.

इत्येवमादिरुदिता गुणातिशययोगतः ।
सर्वैवातिशयोक्तिस्तु तर्कयेत्तां यथागमम् ॥ ८४ ॥

84. Thus the entire range of Atiśayokti proceeds from the description of an extraordinary quality. One should find it out in keeping with the science of poetics.

84. The entire range of Atiśayokti is prompted by a desire to bring out a superior quality. That is the fundamental basis of Atiśayokti. Though Bhāmaha expressly refers to only one type the basic principle applies equally to the six types of Atiśayokti mentioned in Alaṁkārasarvasva and the seven types mentioned in Chandrāloka and all other types set out by other rhetoricians. The author says तर्कयेत् तां यथागमम् The reader will find out for himself the further types of Atiśayokti in keeping with the science of poetics. The author does not propose to go into all those details.

सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते ।
यत्नोऽस्यां कविना कार्यः कोऽलंकारोऽनया विना ॥ ८५ ॥

85. All this is only a clever twist of the speech. By this an idea is well brought out. A poet should direct his efforts this way. What is literary embellishment without it?

85. The author apparently equates Atiśayokti with Vakrokti. Vakrokti, a skilful utterance, is

at the basis of all charming poetry. There is an element of Atiśayokti in all figures of speech. Dandin endorses the same opinion as follows:—

अलंकारान्तराणामप्येकमाहुः परायणम् ।
वागीशमहितामुक्तिमिमामतिशयाह्वयाम् ॥

Kāvyādarśa II—220.

Dhvanyāloka at page 208 also states that Atiśayokti is at the root of all Alaṁkāras and contributes to the eminence of poetry. See the following extract therefrom at page 207. प्रथमं तावदतिशयोक्तिगर्भता सर्वालंकारेषु शक्यक्रिया । कृतैव च सा महाकविभिः कामपि काव्यच्छायां पुष्यतीति । कथं ह्यतिशययोगिता स्वविषयौचित्येन क्रियमाणा सती काव्ये नोत्कर्षमावहेत् । भामहेनाप्यतिशयलक्षणे यदुक्तं—सैषा सर्वेति, तत्रातिशयोक्तिर्यमलंकारमधितिष्ठति कविप्रतिभावशात् तस्य चारुत्वातिशययोगः अन्यस्यालंकारमात्रतैवेति सर्वालंकारशरीरस्वीकरणयोग्यत्वेनाभेदोपचारात् सैव सर्वालंकाररूपेत्ययमेवार्थोऽवगन्तव्यः ।

Kāvyaprakāśa in the 10th Ullāsa while dealing with the Alaṁkāra विशेष, says—सर्वत्र, एवंविधविषयेऽतिशयोक्तिरेव प्राणत्वेनावतिष्ठते. तां विना प्रायेणालंकारत्वायोगात् । अत एवोक्तम्—सैषा सर्वत्र वक्रोक्तिः...विना ॥ Verse cited also by Premachandra in his commentary on Kāvyādarśa II-220 with सर्वत्र for सर्वैव. Verse quoted also by Hemachandra in his Ṭīkā on Kāvyānuśāsana, page 267 (सैषा सर्वैव).

हेतु-सूक्ष्म-लेशाः अनलंकाराः ।

हेतुश्च सूक्ष्मो लेशोऽथ नालंकारतया मतः ।
समुदायाभिधानस्य वक्रोक्त्यनभिधानतः ॥ ८६ ॥

86. Hetu, Sūkshma and Leśa are not accepted by me as Alaṁkāras since the statement of matters of routine does not involve cleverness of speech.

86. This verse refers to three figures of speech recognised by some other Ālaṁkārikas but rejected by our author. Daṇḍin belonging to the opposite school deals elaborately with the three—Hetu, Sūkshma and Leśa. Hetu is dealt with in Kāvyādarśa, 2nd Paricchheda, Verses 235 to 259, Sūkshma in Verses 260 to 264 and Leśa in Verses 265 to 272. In fact he says—हेतुश्च सूक्ष्मलेशौ च वाचामुत्तमभूषणम्. By saying that these three Alaṁkāras are a superior ornament of speech it is obvious that he directly attacks Bhāmaha. समुदायाभिधानं A statement of ordinary routine. It does not involve Vakrokti. Therefore it is not to be considered an Alaṁkāra. Verse cited by Premachandra on Kāvyādarśa II-265 (समुदायाभिधेयस्य).

गतोऽस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिणः ।
इत्येवमादि किं काव्यं वार्तामेनां प्रचक्षते ॥ ८७ ॥

87. The Sun has set; the moon shines; birds fly to their nests. Is all this poetry? They say this is prosaic news.

87. It is not to be presumed simply because this verse follows the mention of the rejected Alaṁkāras that it will come in as an illustration of any

of the said three Alaṁkāras. The author here gives instances merely of prosaic statements or समुदायाभिधान. The idea of the author is that the instances of the said three Alaṁkāras are matter of fact statements on a par with the three statements given here. Such prosaic utterances do not deserve to be ranked as figures of speech. For an opposite view see Daṇḍin who cites this to illustrate Hetu. गतोऽस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिणः । इतीदमपि साध्वेव कालावस्थानिवेदने ॥ Kāvyādarśa II—244. Evidently Daṇḍin refers to Bhāmaha's view and condemns it. Yet others like Hemachandra (in Kāvyānuśāsana) impute any number of suggested meanings in this verse. For example, it conduces to a tryst between lovers and so on. This verse is cited in Kāvyaprakāśa, 7th Ullāsa, also to indicate varieties of the व्यङ्ग्य according to the nature of the वक्तृ and the बोद्धृ.

अपरौ द्वावलंकारौ ।

यथासंख्यमथोत्प्रेक्षामलंकारद्वयं विदुः ।
संख्यानमिति मेधाविनोत्प्रेक्षाभिहिता क्वचित् ॥ ८८ ॥

88. They recognise two more Alaṁkāras—Yathāsaṅkhya and Utprekshā. Medhāvin sometimes calls Utprekshā as Saṅkhyāna.

88. This verse introduces two more Alaṁkāras—Yathāsaṅkhya and Utprekshā. The latter is called संख्यानं by Medhāvin, an ancient writer of

Poetics. This Medhāvin has been already referred to as the propounder of the seven उपमादोषs in Verse 40 infra. This verse as given above represents the reading based on manuscripts. It is adopted in Trivedi's edition in the Appendix to Pratāparudrayaśobhūshaṇa, in the Chowkhamba edition and in Mr. Naganatha Sastri's edition. Mr. D. T. Tatacharya has changed the reading of the second half of the verse into संख्यानमिति मेधावी नोत्प्रेक्षाभिहिता क्वचित्. He bases his suggestion on the following extract from Daṇḍin. यथासंख्यमिति प्रोक्तं संख्यानं क्रम इत्यपि. We have however followed the reading based on manuscripts and adopted by a majority of learned editors in view of the fact that such an important Alaṁkāra as Utprekshā is not likely to be ignored by any writer in Poetics.

यथासंख्यालंकारः (10)

भूयसामुपदिष्टानामर्थानामसधर्मणाम् ।
क्रमशो योऽनुनिर्देशो यथासंख्यं तदुच्यते ॥ ८९ ॥

89. Where several objects varying in quality are mentioned at first, a subsequent treatment relating to them in the same order amounts to Yathāsaṅkhya.

89. This verse defines Yathāsaṅkhya. In it a number of objects are mentioned at first and in the same order a different set of objects is subse-

quently mentioned with a view to predicating a common attribute as in the illustration that follows given by the author; or several predicates may be enjoined in the same order as in the illustration given in Chandrāloka—शत्रुं मित्रं द्विषत्पक्षं जय रञ्जय भञ्जय. Note the antithesis between उपदेश, a first mention and अनुनिर्देश, a second reference. Udbhaṭa's definition of यथासंख्य is the same as Bhāmaha's.

पद्मेन्दुभृङ्गमातङ्गपुंस्कोकिलकलापिनः ।
वक्त्रकान्तीक्षणगतिवाणीवालैस्त्वया जिताः ॥ ९० ॥

90. You have vanquished the lotus, the Moon, the black bee, the elephant, the male cuckoo and the peacock by your face, splendour, glances, gait, voice and hair.

90. An illustration of Yathāsaṅkhya. The lotus and others are conquered by the lady by means of her face and others. Cf. Pāṇini :—यथासंख्यमनुदेशः समानाम्.

उत्प्रेक्षालंकारः (11)

अविवक्षितसामान्या किंचिच्चोपमया सह ।
अतद्गुणक्रियायोगादुत्प्रेक्षाऽतिशयान्विता ॥ ९१ ॥

91. Without setting out the common characteristic but slightly tinged with Upamā, the description of an excellence through association with

a quality or action which does not belong to itself is Utpreksha.

91. This defines Utpreksha. In it the attribute common to Upamāna and Upameya is not expressly mentioned. But there is an element of simile. The quality or action not belonging to the Upameya is ascribed to it and there is an element of exaggeration. Later rhetoricians define Utpreksha as meaning poetic fancy. The Upameya is poetically fancied as Upamāna itself. Kuvalayānanda defines thus:—अन्यधर्मसंबन्धनिमित्तेन अन्यस्य अन्यतादात्म्यसंभावनं उत्प्रेक्षा. The example there given is धूमस्तोमं तमः शङ्के कोकीविरहशुष्मणाम्. Certain expressions are considered indicative of Utpreksha. मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादयः । उत्प्रेक्षाव्यञ्जकाः शब्दा इवशब्दोऽपि तादृशः ॥

In Utpreksha an object is poetically conceived of as identical with a different thing. The essential requisite of Utpreksha is संभावना which means उत्कटैककोटिकसंशयः. The real character is not totally lost sight of, but at the same time it is made the subject of a doubt with special leaning towards one of the alternatives. In भ्रान्तिमदलंकार not mentioned by our author, the identity of the relevant object is completely mistaken. In ससंदेहालंकार (III—43) the two alternatives of a doubt are of equal weight. In अपह्नुति (III—21) the real character of the relevant object is expressly negatived. In अतिशयोक्ति (II-81) the fictitious assumption is absolutely taken

for granted. Whereas in उत्प्रेक्षा there is no illusion as in भ्रान्तिमान्, and the real character also makes itself felt. As in ससंदेह, so also in उत्प्रेक्षा there is a peculiar doubt about the identity of an object. But of the two alternatives in a doubt there is more a leaning towards the fictitious character in Utpreksha, whereas in ससंदेह, both the alternatives are of equal force. Further in उत्प्रेक्षा the real character is not expressly negatived as in अपह्नुति. Again in उत्प्रेक्षा the fictitious character that is attributed is not wholly taken for granted, and hence its distinction from अतिशयोक्ति.

किंशुकव्यपदेशेन तरुमारुह्य सर्वतः ।
दग्धादग्धमरण्यान्याः पश्यतीव विभावसुः ॥ ९२ ॥

92. Under the guise of Kimśuka flowers, fire after ascending the tree surveys all round the forest to see which portions are burnt and which unburnt.

92. This verse illustrates Utprekshā. Here the Kimśuka bloom on the trees is conceived of as fire. This is cited also in Bhoja's Sarasvatī Kaṇṭhābharaṇa to illustrate उत्प्रेक्षोपमा.

स्वभावोक्त्यलंकारः (12)

स्वभावोक्तिरलंकार इति केचित् प्रचक्षते ।
अर्थस्य तदवस्थत्वं स्वभावोऽभिहितो यथा ॥ ९३ ॥

93. Some say that Svabhāvokti (natural description) is also a figure of speech. A natural description is to describe a thing as it is. Example follows.

93. This verse introduces the Alaṁkāra known as Svabhāvokti, a natural description. The description of a child and her movements, lions in a jumping posture, horses galloping, birds flying, deer in an attentive mood, in short, of anything doing an action consistent with its nature comes under the head of Svabhāvokti.

आक्रोशन्नाह्वयन्नन्यानाधावन्मण्डलै रुदन् ।
गा वारयति दण्डेन डिम्भः सस्यावतारणीः ॥ ९४ ॥

94. By crying out, by calling, by walking towards in circles and by weeping the child prevents the cows entering into the crops with his stick.

94. An illustration of Svabhāvokti. This refers to the series of acts done by a boy engaged in watching a field to safeguard the crops from molestation by cows and bulls. In the place of रुदन् at the end of the first half of the verse there is also the reading नुदन्.

समासेनोदितमिदं धीखेदायैव विस्तरः ।
असंगृहीतमप्यन्यदभ्यूह्यमनया दिशा ॥ ९५ ॥

95. This has been expounded in brief. An elaboration will only cause worry to the brain. That

which has not been enumerated is also to be guessed on similar lines.

95. The author states that his treatment of Alaṁkāras is brief and further elaboration may be worked out by the reader himself on the lines indicated above.

स्वयं कृतैरेव निदर्शनैरियं
मया प्रकॢप्ता खलु वागलंकृतिः ।
अतः परं चारुरनेकधाऽपरो
गिरामलंकारविधिर्विधास्यते ॥ ९६ ॥

॥ इति भामहालंकारे द्वितीयः परिच्छेदः ॥

96. This treatment of figures of speech has been done by me with examples of my own. Hereafter another codification of Alaṁkāras, beautiful in a variety of ways, is going to be made.

96. From this it is clear that the author's treatment of Alaṁkāras is not yet exhausted and in fact a further treatment follows in the next chapter.

End of the Second Paricchheda.

तृतीयः परिच्छेदः ।

अपरे त्रयोविंशतिरलंकाराः ।

प्रेयो रसवदूर्जस्वि पर्यायोक्तं समाहितम् ।
द्विप्रकारमुदात्तं च भेदैः श्लिष्टमपि त्रिभिः ॥ १ ॥

अपह्नुतिं विशेषोक्तिं विरोधं तुल्ययोगिताम् ।
अप्रस्तुतप्रशंसां च व्याजस्तुतिनिदर्शने ॥ २ ॥

उपमारूपकं चान्यदुपमेयोपमामपि ।
सहोक्तिपरिवृत्ती च ससंदेहमनन्वयम् ॥ ३ ॥

उत्प्रेक्षावयवं चान्ये संसृष्टिमपि चापरे ।
भाविकत्वं च निजगुरलंकारं सुमेधसः ॥ ४ ॥

1 to 4. Wise men propound the following Alaṁkāras also:—(1) Preyas, (2) Rasavat, (3) Ūrjasvin, (4) Paryāyokta, (5) Samāhita, (6) The twofold Udātta, (7) The threefold Ślishṭa, (8) Apahnuti, (9) Viśeshokti, (10) Virodha, (11) Tulyayogitā, (12) Aprastutapraśaṁsā, (13) Vyājastuti, (14) Nidarśanā, (15) Upamārūpaka, (16) Upameyopamā, (17) Sahokti, (18) Parivṛtti, (19) Sasandeha, (20) Ananvaya, (21) Utprekshāvayava, (according to some), (22) Saṁsrshṭi (according to others) and (23) Bhāvikatva.

1 to 4. In the first four verses of this chapter the author gives a list of 23 new Alaṁkāras. Of these four of the Alaṁkāras mentioned in the first half of Verse 1 deserve special mention as their treatment here substantially differs from their treatment in later works of Poetics. According to our author रसवत् arises where there is a dramatic revelation of love or other emotions, प्रेयस् where there is an exuberance of the display of affection or pleasure, ऊर्जस्विन् where there is a dignified communication of valour or the like qualities and समाहितं where providential help is described. As contrasted with this, note the differences according to later Ālaṁkārikas. Where रस is introduced as an auxiliary to another रस or भाव the figure of speech known as रसवत् arises. Note the following example where शृङ्गाररस plays a subordinate part to करुणरस.

अयं स रशनोत्कर्षी पीनस्तनविमर्दनः ।
नाभ्यूरुजघनस्पर्शी नीवीविस्रंसनः करः ॥

Where भाव or devotion or a like sentiment plays an auxiliary to रस the figure of speech is प्रेयस्. Where रसाभास or भावाभास plays an adjunct to रस it is an instance of ऊर्जस्विन्. Where भावशान्ति or a subsidence of feeling is set out as subordinate to a Rasa it is an instance of the figure of speech known as समाहित.

Vide Chandrāloka :—

रसभावतदाभासभावशान्तिनिबन्धनाः ।
रसवत्प्रेयऊर्जस्विसमाहितमयाभिधाः ॥

For a clear idea of the said four figures of speech according to later rhetoricians see our Notes on Chandrāloka.

प्रेयोऽलंकारः (13)

प्रेयो गृहागतं कृष्णमवादीद्विदुरो यथा ।
अद्य या मम गोविन्द जाता त्वयि गृहागते ।
कालेनैषा भवेत्प्रीतिस्तवैवागमनात्पुनः ॥ ५ ॥

5. Preyas (Expression of pleasure) is illustrated by what Vidura said to Kṛshṇa when he came to his home. 'O Govinda, the pleasure that I derive to-day from your arrival at my home will arise in course of time only when you come again.'

5. The author gives an illustration of Preyas without giving its definition. Preyas is an exuberant display of Prīti as exhibited by Vidura's statement to Kṛshṇa when he came to his home. This verse is cited by Daṇḍin in Kāvyādarśa II—276 to illlustrate प्रेयोऽलंकार and by Appayya Dīkshita in Chitramīmāṁsā to illustrate अनन्वयध्वनि. This verse is not exactly found in the Mahābhārata where it runs thus—या मे प्रीतिः पुष्कराक्ष त्वद्दर्शनसमुद्भवा । सा किमाख्यायते तुभ्यमन्तरात्मासि देहिनाम् ॥ Udyoga Parva 88, Verse 24; also repeated as the last verse of chapter 91, both in P. C. Roy's edition.

रसवदलंकारः (14)

रसवद्दर्शितस्पष्टशृङ्गारादिरसं यथा ।
देवी समागमद्धर्ममस्करिण्यतिरोहिता ॥ ६ ॥

6. Rasavat is the dramatic disclosure of hidden love or the like emotion. Example. The virtuous nun came upon the scene revealed as the queen.

6. रसवत् arises when शृङ्गार or a like emotion is suddenly displayed by a dramatic turn. The second half of the verse refers to a case where a queen disguised as a nun suddenly disclosed her true form. An apt illustration is given by Mr. D. T. Tatacharya from Kumārasambhava where Śiva disguised as a Brahmachārin suddenly discloses his true form before Pārvatī. In this connection the following ślokas may be perused with advantage.

इतो गमिष्याम्यथवेति वादिनी
चचाल बाला स्तनभिन्नवल्कला ।
स्वरूपमास्थाय च तां कृतस्मितः
समाललम्बे वृषराजकेतनः ॥ V—84.

तं वीक्ष्य वेपथुमती सरसाङ्गयष्टि-
र्निक्षेपणाय पदमुद्धृतमुद्वहन्ती ।
मार्गाचलव्यतिकराकुलितेव सिन्धुः
शैलाधिराजतनया न ययौ न तस्थौ ॥ V—85.

Cf. Udbhaṭālaṅkārasārasaṅgraha—

रसवद्दर्शितस्पष्टशृङ्गारादिरसोदयम् ।
स्वशब्दस्थायिसंचारिविभावाभिनयास्पदम् ॥

ऊर्जस्व्यलंकारः (15)

ऊर्जस्वि कर्णेन यथा पार्थाय पुनरागतः।
द्विः संदधाति किं कर्णः शल्येत्यहिरपाकृतः ॥ ७ ॥

7. Ūrjasvin (a proud statement) is like this. The serpent discharged with the arrow by Karṇa towards Arjuna, when it came back, was rejected by Karṇa with the words, 'O Śalya, does Karṇa aim twice?'

7. Here again the author does not define Ūrjasvin, but illustrates it. When Karṇa and Arjuna were face to face in battle a snake which had been waiting for an opportunity to wreak vengeance on Arjuna for killing its mother at the conflagration of the Khāṇḍava forest granted to Agni by Arjuna entered the arrow which was discharged by Karṇa, but was frustrated and came back to Karṇa, imploring for a second discharge. Karṇa refuses to comply with the snake's request by means of words addressed to his charioteer Śalya thus—हे शल्य द्विः संदधाति किं कर्णः. This statement of Karṇa exemplifies the display of a lofty sentiment of valour and as such illustrates the figure of speech—Ūrjasvin.

पर्यायोक्तालंकारः (16)

पर्यायोक्तं यदन्येन प्रकारेणाभिधीयते।
उवाच रत्नाहरणे चैद्यं शार्ङ्गधनुर्यथा ॥ ८ ॥

गृहेष्वध्वसु वा नान्नं भुञ्ज्महे यदधीतिनः ।
न भुञ्जते द्विजास्तच्च रसदाननिवृत्तये ॥ ९ ॥

8 & 9. Paryāyokta is the expression of an idea in an other than straightforward manner. In Ratnāharana the Śārnga-bowed Krshna said to Śiśupāla, king of Chedis, 'We do not eat the food which the learned Brahmins have not first eaten, either at home or in our sojourns.' This is spoken in order to avoid the administration of poison (in the food).

8 & 9. पर्यायोक्तं is a polite statement, for example, where a person rejects the wish of another in terms which do not expressly negative the request but have the same effect. रत्नाहरणं is obviously an ancient work. There Śiśupāla offers food to Krshna. Suspecting it to be mixed with poison, Krshna rejects it in polite language. He says, 'It is our principle to eat food only after offering it first to Brahmins and making them partake of it.' Śisupāla might retort that that is a principle to be observed at home and not while halting at a distant place. Krshna's answer is that his rule applies both at home and abroad. Accordingly he says अध्वसु वा after गृहेषु. अधीतिनः Persons learned in Vedas. तच्च रसदाननिवृत्तये is the observation of the author. रस means poison. The author gives out the motive of Krshna in rejecting the food offered by Śiśupāla. This verse with its source as Bhāmaha is referred to in Dhvanyāloka

Lochana at page 40, N. S. P. Edn., where Abhinavagupta points out that the expressed idea of non-participation of food not already partaken of by Śrotriyas being happier than the suggested idea of the suspicion of poison, this verse falls properly within the province of Alaṁkāra and does not amount to Dhvani. Cf. definition given in Kuvalayānanda—

पर्यायोक्तं तु गम्यस्य वचो भङ्ग्यन्तरेण चेत् ।
नमस्तस्मै कृतौ येन मुधा राहुवधूकुचौ ॥

समाहितालंकारः (17)

समाहितं राजमित्रे यथा क्षत्रिययोषिताम् ।
रामप्रसत्त्यै यान्तीनां पुरोऽदृश्यत नारदः ॥ १० ॥

10. Samāhita (providential help) is illustrated in Rājamitra. When Kshatriya ladies were going to appease Paraśurāma, Nārada appeared in their front.

10. राजमित्र is apparently an ancient work in vogue in the days of Bhāmaha. This has been already referred to in II-45. The appearance of Nārada before Kshatriya ladies that went to appease Paraśurāma is an illustration of this figure of speech. Here also समाहित is not defined but illustrated by the author. A providential help that comes about unexpectedly amounts to Samāhita. The idea is that Nārada will suggest how best to please Paraśurāma. The treatment of Samāhita

by Dandin follows that of Bhāmaha. But by later rhetoricians this समाहितं is called समाधिः whereas their समाहितं is entirely different as explained in our Notes under Verses 1 to 4 infra.

उदात्तालंकारः (18)

उदात्तं शक्तिमान् रामो गुरुवाक्यानुरोधकः ।
विहायोपनतं राज्यं यथा वनमुपागमत् ॥ ११ ॥

11. Udātta (a noble picture) is like this. The powerful Rāma obeying his father's words gave up the kingdom that came to him and went to the forest.

11. उदात्तं too is not defined. Perhaps the author's idea is that the very mention of the name suggests the definition. उदात्तं is nobility of sentiment as may be deduced from the illustration given. The abandonment of his kingdom and exile into the forest by Rāma in pursuance of his father's bidding though he was himself possessed of strength to retain the kingdom go to show an extraordinary noble sentiment on the part of Rāma. Another type of उदात्त which is more in consonance with a different school of rhetoricians is set out in the next verse.

एतदेवापरेऽन्येन व्याख्यानेनान्यथा विदुः ।
नानारत्नादियुक्तं यत्तत्किलोदात्तमुच्यते ॥ १२ ॥

12. Others construe this figure of speech itself in a different light. The picture of a thing

that contains a variety of precious features is Udātta according to them.

12. According to a different school उदात्तं ऋद्धेश्वरितं, उदात्त presents a picture of high prosperity. नानारत्नादियुक्तं. It is coupled with different kinds of gems or riches, in short, the zenith of prosperity or the height of opulence. युक्तं used with reference to the Alaṁkāra is perhaps not quite correct. In fact it is the subject matter of the speech that is possessed of नानारत्नs. It is loosely extended to the speech as well. Daṇḍin refers to two types of Udātta; that which sets out आशयमहत्त्व Nobility of sentiment and that which sets out विभूतिमहत्त्व a height of prosperity, riches or gems. Verse 11 above exemplifies the first type. The second type is defined in this verse and illustrated in the next. Cf. आशयस्य विभूतेर्वा यन्महत्त्वमनुत्तमम् । उदात्तं नाम तं प्राहुरलंकारं मनीषिण: ॥ Kāvyādarśa II—300.

चाणक्यो नक्तमुपयान्नन्दक्रीडागृहं यथा ।
शशिकान्तोपलैश्छन्नं विवेद पयसां कणैः ॥ १३ ॥

13. Example. Chāṇakya going to the pleasure-house of Nanda found out it was pervaded by moonstones from the drops of water.

13. The opulence of Nanda's pleasure-house is brought out in this verse. His enemy Chāṇakya who went to reconnoitre his house inferred from the drops of water that the house was constructed of

moon-stone slabs. It is a well-known phenomenon that Chandrakānta or moonstone is bedewed with particles of water at contact with the rays of the moon. नक्तं an Indeclinable meaning 'at night'.

श्लिष्टालंकारः (19)

उपमानेन यत्तत्त्वमुपमेयस्य साध्यते ।
गुणक्रियाभ्यां नाम्ना च श्लिष्टं तदभिधीयते ॥ १४ ॥

14. Ślishṭa occurs where the identity of the Upameya with an Upamāna is established, which may take place in three respects, quality, action and name.

14. Verses 14 to 20 deal with श्लिष्ट. This verse defines Ślishṭa. Where in respect of quality, action or name the identity of Upamāna is ascribed to the Upameya the figure of speech is Ślishṭa. Other rhetoricians speak only of श्लेष, not of श्लिष्ट as a figure of speech.

लक्षणं रूपकेऽपीदं लक्ष्यते काममत्र तु ।
इष्टः प्रयोगो युगपदुपमानोपमेययोः ॥ १५ ॥

15. This definition will apply to Rūpaka too? We admit. But here the employment of the Upamāna and the Upameya (strictly speaking, their characteristics) is made at one stroke.

15. This verse sets out an objection to treating श्लिष्ट as separate from रूपक. In Rūpaka too the identity of Upamāna is ascribed to the Upameya. कामं True. No doubt the objection arises. अत्र तु etc. gives the answer by showing the contrast of this Alaṁkāra from Rūpaka. The distinction is that in Ślishṭa the attributes of the Upamāna and Upameya are set out by the same set of words whereas in Rūpaka they are conveyed by different words. In other words, in Ślishṭa one and the same set of words sets out the qualities of both Upamāna and Upameya by reason of its double meaning. The aid of double meaning is not invoked in Rūpaka. Each attribute of the Upamāna is identified with another attribute in Rūpaka. So the distinction is clear. युगपत् Simultaneously. तन्त्रेण प्रयोग:.

शीकराम्भोमदसृजस्तुङ्गा जलददन्तिनः ।
इत्यत्र मेघकरिणां निर्देशः क्रियते समम् ॥ १६ ॥

16. 'The elephants of clouds, high up and discharging ichor in the form of showers of water." Here the reference to clouds and elephants is placed on an equal footing.

16. The author refers to an illustration of Rūpaka already given in II–23 and points out where it differs from Ślishṭa. There sprays of water are identified with ichor, the former being the at-

tribute of clouds, the Upameya, and the latter being the attribute of elephants, the Upamāna. The said attributes being conveyed by two different words, it is a case of Rūpaka. समं. The attributes are employed on an equal footing; not युगपत् Simultaneously or by the same word.

श्लेषादेवार्थवचसोरस्य च क्रियते भिदा ।
तत्सहोक्त्युपमाहेतुनिर्देशात्त्रिविधं यथा ॥ १७ ॥

17. Whereas this Alaṁkāra is distinguished by the Ślesha or double meaning of expressions. And it arises in three ways—coupled with the elements of Sahokti, Upamā or Hetu. Examples follow.

17. Having referred to an equal employment characteristic of Rūpaka in the previous verse, the author distinctly points out the characteristic of Ślishṭa. अर्थवचसोः श्लेषादेव By the double meaning of the idea and its expression. Strictly speaking, it is the expression that has got double meaning. The ideas comprising गुण, क्रिया and नामन् are no doubt different for the Upamāna and the Upameya. Hence the employment of the word अर्थ in अर्थवचसोः is to be justified with strain. अस्य च means श्लिष्टस्य च. भिदा क्रियते A distinction is made out. That Ślishṭa arises in three ways is pointed out in the second half of the verse. It may be aided by Sahokti or co-existence.

Upamā or simile, or हेतुनिर्देश or an assignment of reason. The singular in निर्देशात् may be justified as a समाहारद्वन्द्व. Or dissolve it as सहोक्त्युपमाहेतूनां निर्देशः तस्मात्. These three types of Ślishṭa are illustrated in the three succeeding verses. The 2nd half of the verse cited by Pratīhārendurāja in the commentary on उद्भटालंकारसारसंग्रह.

छायावन्तो गतव्यालाः स्वारोहाः फलदायिनः ।
मार्गद्रुमा महान्तश्च परेषामेव भूतये ॥ १८ ॥

18. Yielding shade (possessed of splendour), free from snakes (dissociated from rogues), easy to climb (approach) and yielding fruits (benefits), wayside trees and great men contribute only to the happiness of others.

18. This illustrates Ślishṭa involving सहोक्ति or cumulation towards a common predicate. Wayside trees and great men contribute to the good of others. Both the Upamāna and the Upameya are qualified by four adjectives having double meanings. (1) छायावन्तः Trees yield an abundance of shade; great men are imbued with great lustre. (2) गतव्यालाः Trees are free from snakes; for it is only such trees that will be beneficial to the public; great men are free from the contact of rogues. Amara :—शठे व्यालः पुंसि श्वापदसर्पयोः. (3) स्वारोहाः Trees are easy to climb; great men are easy of approach. (4) फलदायिनः Trees yield fruits

in plenty; great men confer benefits on others. This is an instance of श्लिष्ट arising from सहोक्ति or समुच्चय or co-ordination in a common predicate.

उन्नता लोकदयिता महान्तः प्राज्यवर्षिणः ।
शमयन्ति क्षितेस्तापं सुराजानो घना इव ॥ १९ ॥

19. Eminent (risen high up), dear to the world, great and showering in plenty, good kings like clouds quell the torment of the world.

19. This illustrates Ślishṭa arising from उपमा. Good kings quell the torment of the world like clouds. Here also the Upamāna and the Upameya are qualified by four adjectives having double meanings. (1) उन्नताः Clouds are risen aloft: good kings are lofty in character. (2) लोकदयिताः Clouds endear the world by their showers; good kings endear their subjects by benign rule. (3) महान्तः Clouds are huge as they mass together; good kings are great. (4) प्राज्यवर्षिणः Clouds shower in plenty; good kings are munificent. क्षितेस्तापं शमयन्ति represents the common action predicated. घना इव brings out the simile which supports the श्लिष्टालंकार.

रत्नवत्त्वादगाधत्वात् स्वमर्यादाऽविलङ्घनात् ।
बहुसत्त्वाश्रयत्वाच्च सदृशस्त्वमुदन्वता ॥ २० ॥

20. By possessing the best of every thing (gems), by being unfathomable, by keeping within

your bounds and by being a repository of enormous strength (numerous living beings), you are equal to the Ocean.

20. This verse illustrates श्लिष्ट arising from हेतुनिर्देश. This is addressed to a king. त्वं उदन्वता सदृशः You are on a par with the Ocean. Four reasons are assigned for the parity by four पञ्चम्यन्तs which have double meanings. (1) रत्नवत्त्वात् The Ocean has an abundance of gems which accounts for its appellation as रत्नाकर; the king has an abundance of riches. (2) अगाधत्वात् The Ocean is unfathomable; the king is imperturbable. (3) स्वमर्यादाऽविलङ्घनात् स्वमर्यादायाः अविलङ्घनं तस्मात् The sea does not transgress its shore; the king does not transgress his rule of conduct. (4) बहुसत्त्वाश्रयत्वाच्च The sea harbours any number of living beings, whales, fish etc; the king is possessed of great stamina or courage. Here the phrases setting out the reasons for the parity have got double meanings applicable to the Upamāna and the Upameya which support the श्लिष्टालंकार.

अपह्नुत्यलंकारः (20)

अपह्नुतिरभीष्टा च किंचिदन्तर्गतोपमा ।
भूतार्थापह्नवादस्याः क्रियते चाभिधा यथा ॥ २१ ॥

21. Apahnuti is accepted where there is an under-current of Upamā. Since there is a conceal-

ment of the real fact it is called Apahnuti (concealment). Example follows.

21. अपह्नुति lit., concealment. The two elements of this figure of speech are an under-current of Upamā and a suppression of the real character of the Upameya. The first half of this verse and the whole of the next verse are cited in Lochana (Page 38) to show that in a case covered by अपह्नुति the suggestion of उपमा is eclipsed in beauty by अपह्नुति as a result of which it will not be treated as Dhvani. Udbhaṭa has the same definition of Apahnuti with the last foot modified as निबन्धः क्रियते बुधैः.

नेयं विरौति भृङ्गाली मदेन मुखरा मुहुः ।
अयमाकृष्यमाणस्य कन्दर्पधनुषो ध्वनिः ॥ २२ ॥

22. This is not a row of bees often humming noisy with intoxication. It is the twang of Cupid's bow being drawn.

22. Here the real character of the hum of bees is suppressed and the character of the twang of Cupid's bow is superimposed thereon. Verse cited in Lochana page 38; also in Hemachandra's Kāvyānuśāsana, page 28.

विशेषोक्त्यलंकारः (21)

एकदेशस्य विगमे या गुणान्तरसंस्थितिः ।
विशेषप्रथनायासौ विशेषोक्तिर्मता यथा ॥ २३ ॥

23. Where at the loss of one element another survives to enhance the superiority of an object the figure of speech is Viśeshokti. Example follows.

23. विशेषोक्ति occurs where despite the extinction of a quality in an object another quality survives which brings out its effectiveness all the more. This and the next verse are cited in Lochana page 38 to show that there is no व्यङ्ग्य in the latter; also quoted by प्रतीहारेन्दुराज on Udbhaṭa's काव्यालंकारसारसंग्रह.

स एकस्त्रीणि जयति जगन्ति कुसुमायुधः ।
हरतापि तनुं यस्य शम्भुना न हृतं बलम् ॥ २४ ॥

24. He, the flower-armed one, single that he is, conquers the three worlds, of whom Śambhu destroyed the body but not the strength.

24. Here Cupid is described as having his strength in tact in spite of the destruction of his body by Śiva. With that strength he singly conquers the three worlds. This verse is cited in Kāvya Prakāśa. Mammaṭa defines विशेषोक्ति thus:—विशेषोक्तिरखण्डेषु कारणेषु फलावचः and he sub-divides it into 3 types—अनुक्तनिमित्ता, उक्तनिमित्ता and अचिन्त्यनिमित्ता—where the cause is not given, where it is given and where it is incapable of being given. To illustrate the third subdivision Mammaṭa cites this verse. Sāhityadarpana gives two divisions only—उक्तनिमित्ता and अनुक्तनिमित्ता and includes अचिन्त्यनिमित्ता under the latter and cites this

verse as an example. This verse is cited in Lochana. page 38. Also quoted by Hemachandra in his Kāvyānuśāsana, page 270. As to the difference between विभावना and विशेषोक्ति according to other rhetoricians see our Notes under II-77 infra.

विरोधालंकारः (22)

गुणस्य वा क्रियाया वा विरुद्धान्यक्रियाभिधा ।
या विशेषाभिधानाय विरोधं तं विदुर्बुधाः ॥ २५ ॥

25. The description of an action contrary to one's own quality or action with a view to bringing out an excellence, wise men hold as Virodha.

25. विरोध defined. Cf. Chandrāloka :—

विरोधोऽनुपपत्तिश्चेद्गुणद्रव्यक्रियादिषु ।
अमन्दचन्दनस्यन्दः स्वच्छन्दं दन्दहीति माम् ॥

Daṇḍin's conception of विरोध is different. It arises where two opposite ideas are set out contiguously. Vide Kāvyādarśa.

विरुद्धानां पदार्थानां यत्र संसर्गदर्शनम् ।
विशेषदर्शनायैव स विरोधः स्मृतो यथा ॥ II—333.

This figure is not mentioned in Kāvya Prakāśa or Sāhityadarpaṇa nor even in Kuvalayānanda.

उपान्तरूढोपवनच्छायाशीतापि धूरसौ ।
विदूरदेशानपि वः संतापयति विद्विषः ॥ २६ ॥

26. This yoke (of sovereignty), though cool by the shade of parks grown on the frontiers, burns your enemies in distant lands.

26. विरोध illustrated.

तुल्ययोगितालंकारः (23)

न्यूनस्यापि विशिष्टेन गुणसाम्यविवक्षया ।
तुल्यकार्यक्रियायोगादित्युक्ता तुल्ययोगिता ॥ २७ ॥

27. Where in order to convey parity of qualities between an inferior and a superior object they are associated in one and the same action the figure of speech is Tulyayogitā.

27. तुल्ययोगिता defined. A common action is here predicated in a single sentence while Dīpaka involves different sentences.

शेषो हिमगिरिस्त्वं च महान्तो गुरवः स्थिराः ।
यदलङ्घितमर्यादाश्चलन्तीं बिभृथ क्षितिम् ॥ २८ ॥

28. Śesha, the mountain Himavān and yourself are great, heavy and firm—inasmuch as you bear the tottering Earth, without transgressing your bounds.

28. तुल्ययोगिता illustrated. Cited also in Dhvanyāloka, N. S. P. Edition, Page 236. Vide the following extract :—दृष्टपूर्वा अपि ह्यर्थाः काव्ये रसपरिग्रहात् । सर्वे नवा इवाभान्ति मधुमास इव द्रुमाः ॥ तथा विवक्षितान्यपरवाच्यस्यैव शब्दशक्त्युद्भवानु-

रणनरूपव्यङ्ग्यप्रकारसमाश्रयेण नवत्वम्। यथा—'धरणीधारणायाधुना त्वं शेषः' (Bāṇa's Harshacharita) इत्यादौ 'शेषो हिमगिरिस्त्वं च महान्तो गुरवः स्थिराः। यदलङ्घितमर्यादाश्चलन्तीं बिभ्रते भुवम्॥' इत्यादिषु सत्स्वपि तस्यैवार्थशक्त्युद्भवानुरणनरूपव्यङ्ग्यसमाश्रयेण नवत्वम्।

अप्रस्तुतप्रशंसालंकारः (24)

अधिकारादपेतस्य वस्तुनोऽन्यस्य या स्तुतिः।
अप्रस्तुतप्रशंसेति सा चैवं कथ्यते यथा॥ २९॥

29. The description of an object which has no relevancy to the context is called Aprastutapraśaṁsā. Example follows.

29. अप्रस्तुतप्रशंसा defined. It is the antithesis of समासोक्ति. In समासोक्ति the description of a relevant object suggests the picture of a non-relevant object. In अप्रस्तुतप्रशंसा a non-relevant object is described and the picture of the relevant object is suggested to the mind's eye of the reader. This is cited in Lochana, N. S. P. Edition, Page 42.

प्रीणितप्रणयि स्वादु काले परिणतं बहु।
विना पुरुषकारेण फलं पश्यत शाखिनाम्॥ ३०॥

30. Behold the fruit of trees, pleasing to the seekers, sweet and plentifully ripe in time without the effort of man.

30. अप्रस्तुतप्रशंसा illustrated. From the description of non-relevant trees is suggested the picture

of a relevant hero, magnanimous and showering benefits in plenty on those that approach him.

व्याजस्तुत्यलंकारः (25)

दूराधिकगुणस्तोत्रव्यपदेशेन तुल्यताम् ।
किंचिद्विधित्सोर्या निन्दा व्याजस्तुतिरसौ यथा ॥ ३१ ॥

31. The censure of a relevant object where under the pretext of extolling the virtues of a thing far from and high above the same the poet desires to lay down some equality amounts to Vyājastuti. Example follows.

31. व्याजस्तुति defined. Here from an apparent censure praise is suggested. Cf. this definition from that given in Chandrāloka. उक्तिर्व्याजस्तुतिर्निन्दा-स्तुतिभ्यां स्तुतिनिन्दयोः. There from an apparent censure or praise is suggested praise or censure in reality. According to our author censure is always expressed but praise is suggestsd.

रामः सप्ताभिनत्सालान् गिरिं क्रौञ्चं भृगूत्तमः ।
शतांशेनापि भवता किं तयोः सदृशं कृतम् ॥ ३२ ॥

32. Rāma pierced the seven Sāla trees. Paraśurāma pierced Mount Krauñcha. What have you done equal to a hundredth part of what they did?

32. व्याजस्तुति illustrated. By belittling the hero as compared to Rāma and Paraśurāma the greatness of the hero is really extolled.

निदर्शनालंकारः (26)

क्रिययैव विशिष्टस्य तदर्थस्योपदर्शनात् ।
ज्ञेया निदर्शना नाम यथेववतिभिर्विना ॥ ३३ ॥

33. Nidarśanā is to be known where one teaches a superior lesson by action alone without the use of words—Yathā, Iva or the suffix Vat.

33. निदर्शना defined. The name is true to its etymology. निदर्शनं means an example or teaching a lesson. Where a lesson is described to be imparted by action alone the figure of speech is निदर्शना. This is essentially different from निदर्शना as conceived by Chandrāloka. There the ascription of identity between two parallel ideas constitutes the figure of speech. Here the teaching of precept by example is the essence of the Alaṁkāra. Vide Chandrāloka :—

> वाक्यार्थयोः सदृशयोरैक्यारोपो निदर्शना ।
> यद्दातुः सौम्यता सेयं पूर्णेन्दोरकलङ्कता ॥

अयं मन्दद्युतिर्भास्वानस्तं प्रति यियासति ।
उदयः पतनायेति श्रीमतो बोधयन्नरान् ॥ ३४ ॥

34. Yonder Sun, dim in lustre, heads towards sunset, teaching prosperous men that a rise leads to a downfall.

34. निदर्शना illustrated. The sun by his very action of setting teaches a lesson to people in the

height of prosperity. This verse is cited in Lochana, page 209 while dealing with the point that examples of निदर्शना will come under गुणीभूतव्यङ्ग्य; quoted also by प्रतीहारेन्दुराज in his commentary on उद्भटालंकारसारसंग्रह.

उपमारूपकालंकारः (27)

उपमानेन तद्भावमुपमेयस्य साधयन् ।
यां वदत्युपमामेतदुपमारूपकं यथा ॥ ३५ ॥

35. Where the poet while establishing an identity of an Upameya with an Upamāna, introduces Upamā, the figure is Upamā-rūpaka. Example follows.

35. उपमारूपक defined. We fail to see any distinction between this and रूपक. Moderns do not accept this Alaṁkāra. Perhaps in the view of our author the poet lays emphasis on the Upamā aspect rather than the रूपक in any passage illustrating this Alaṁkāra.

समग्रगगनायाममानदण्डो रथाङ्गिनः ।
पादो जयति सिद्धस्त्रीमुखेन्दुनवदर्पणः ॥ ३६ ॥

36. Vishṇu's foot triumphs, the foot which is a yardstick to the entire expanse of the sky and a fresh mirror to the moon-like faces of celestial damsels.

36. उपमारूपक illustrated. Vishṇu's foot is compared to a yardstick employed to measure the vast

expanse of the sky. This alludes to the three footsteps placed by Vishṇu in त्रिविक्रमावतार. The foot like a mirror reflected the faces of the divine damsels.

उपमेयोपमालंकारः (28)

उपमानोपमेयत्वं यत्र पर्यायतो भवेत् ।
उपमेयोपमां नाम ब्रुवते तां यथोदितम् ॥ ३७ ॥

37. Where there is reciprocity in the relationship of Upamāna and Upameya, they declare it as Upameyopamā. Example follows.

37. उपमेयोपमा defined. पर्यायत: In turns. There is a reciprocal comparison of the Upamāna and Upameya. यथा (वक्ष्यमाणं) उदितम्. The reading यथोदितां does not fit in.

सुगन्धि नयनानन्दि मदिरामदपाटलम् ।
अम्भोजमिव वक्त्रं ते त्वदास्यमिव पङ्कजम् ॥ ३८ ॥

38. Fragrant, delightful to the eyes and flushing red with the intoxication of wine, your face is like the lotus and like your face is the lotus.

38. उपमेयोपमा illustrated. Here a lady's face is compared to a lotus and vice versa. The three common characteristics of the Upamāna and Upameya are set out in the first half of the verse. The purpose of this reciprocal comparison is to suggest the absence of a third similar object. तृतीयसदृशव्यवच्छेदार्थम्.

सहोक्त्यलंकारः (29)

तुल्यकाले क्रिये यत्र वस्तुद्वयसमाश्रये ।
पदेनैकेन कथ्येते सहोक्तिः सा मता यथा ॥ ३९ ॥

39. Where two actions belonging to the same time but to two different objects are conveyed by the same expression the figure of speech is Sahokti. Example follows.

39. सहोक्ति defined. The antithesis of this is विनोक्ति dealt with by other Ālaṁkārikas, but not by Bhāmaha. Generally सह and its synonyms are used to indicate सहोक्ति.

हिमपाताविलदिशो गाढालिङ्गनहेतवः ।
वृद्धिमायान्ति यामिन्यः कामिनां प्रीतिभिः सह ॥ ४०

40. With spaces clouded by the falls of snow and prompting the tight embraces of couples, nights attain growth along with the affections of lovers.

40. सहोक्ति illustrated. The lengthening of nights and the developing of the love of couples are two simultaneous actions conveyed by the same phrase — वृद्धिमायान्ति.

परिवृत्त्यलंकारः (30)

विशिष्टस्य यदादानमन्यापोहेन वस्तुनः ।
अर्थान्तरन्यासवती परिवृत्तिरसौ यथा ॥ ४१ ॥

41. The acquisition of something superior by foregoing something else, coupled with Arthāntaranyāsa amounts to Parivṛtti. Example follows.

41. परिवृत्ति defined. परिवृत्ति: means an exchange. According to other Ālaṁkārikas an exchange may be between equal objects or of an inferior object for a superior object or of a superior object for an inferior. Our author countenances only an exchange where a superior object is got in return for an inferior. Further such description of exchange must always be supported by an अर्थान्तरन्यास or a general statement in substantiation of a particular case. But this requirement is dispensed with by others.

प्रदाय वित्तमर्थिभ्यः स यशोधनमादित ।
सतां विश्वजनीनानामिदमस्खलितं व्रतम् ॥ ४२ ॥

42. Giving material wealth to those that sought, he received the wealth of fame. It is the unswerving pledge of virtuous men bent on doing good to all.

42. परिवृत्ति illustrated. The king in question offers riches and in return gets eternal glory. The second half of the verse sets out a general statement in support of the exchange. विश्वस्मै जनाय हित: विश्वजनीन:.

ससंदेहालंकारः (31)

उपमानेन तत्त्वं च भेदं च वदतः पुनः ।
ससंदेहं वचः स्तुत्यै ससंदेहं विदुर्यथा ॥ ४३ ॥

43. The speech of one who for the sake of eulogising a thing speaks of its identity with the Upamāna and of its distinctness, thus expressing a doubt amounts to Sasandeha. Example follows.

43. ससंदेह defined. Three factors are requisite to make up this Alaṁkāra. (1) Statement of identity of the Upameya with the Upamāna, (2) Statement of a reason which would distinguish it from the Upamāna, (3) The doubt expressed must contribute to the eulogy of the Upameya. According to others the second factor abovenamed is not essential. They speak of a doubt continuing down to the end or of a doubt cleared at the end by a right conclusion. Bhāmaha apparently ignores the latter type. This verse is cited in Lochana, page 107 while dealing with the point that in ससंदेह and similar Alaṁkāras उपमा, रूपक or अतिशयोक्ति is suggested (व्यङ्ग्य).

किमयं शशी न स दिवा विराजते
कुसुमायुधो न धनुरस्य कौसुमम् ।
इति विस्मयाद्विमृशतोऽपि मे मति-
स्त्वयि वीक्षते न लभतेऽर्थनिश्चयम् ॥ ४४ ॥

44. Is he the Moon? But he does not shine in the day. Is he the flower-armed Cupid? But the bow of this one is not made up of flowers. Thus does my mind speculate in wonder while looking at you, but does not reach a conclusion.

44. ससंदेह illustrated. In éulogy of a king the doubt is first raised—किमयं शशी to bring out his extraordinary resplendency. It is immediately followed by an argument to the contrary. The moon does not shine in the day whereas this king does. Next the doubt is raised whether he is Cupid in view of his extraordinary loveliness. It is followed by an argument to the contrary. Cupid's bow is formed of flowers whereas the king's is made of steel and the like. In the first foot the negative statement refers to the absence of the Upameya's quality in the Upamāna. In the second foot it refers to the absence of the Upamāna's quality in the Upameya.

अनन्वयालंकारः (32)

यत्र तेनैव तस्य स्यादुपमानोपमेयता ।
असादृश्यविवक्षातस्तमित्याहुरनन्वयम् ॥ ४५ ॥

45. Where the relationship of Upamāna and Upameya is of an object with itself— (where an object is compared to itself) to suggest the absence of likeness in any other object the figure is Ananvaya.

45. अनन्वय defined. Where an object is compared to itself the figure of speech known as अनन्वय arises. Vide Kuvalayānanda—एकस्यैव वस्तुनः उपमानोपमेयत्ववर्णनमनन्वयः. Here a lady's face is compared to her face itself. अनन्वय is so called because a similarity of an object to itself is not consistent. न विद्यते अन्वयः यस्मिन् सः अनन्वयः. The motive for such a comparison is to suggest that the object dealt with is beyond comparison. अनन्वयिनोऽप्यर्थस्याभिधानं सदृशान्तरव्यवच्छेदेन अनुपमत्वद्योतनाय. The distinction between Upamā and Ananvaya is quite apparent. In Upamā there are two objects, one of which is compared to the other, whereas in Ananvaya an object is compared to itself. The distinction of this figure from उपमेयोपमा may also be noticed in this connection. उपमेयोपमा arises where similarity between two objects is described as reciprocal. The etymology of the word उपमेयोपमा is to be explained as उपमेयस्य उपमा. The motive for this reciprocal comparison is to suggest that there is no third object with which the Upameya can be compared. Vide Kuvalayānanda:—द्वयोः पर्यायेण उपमानोपमेयत्वकल्पनं तृतीयसदृशव्यवच्छेदार्थम् । This śloka is cited by Appayya Dīkshita in his Chitramīmāṁsā and by Viśveśvarapaṇḍita in his Alaṁkārakaustubha.

ताम्बूलरागवलयं स्फुरद्दशनदीधिति ।
इन्दीवराभनयनं तवेव वदनं तव ॥ ४६ ॥

46. Possessed of the circular ring red with Tāmbūla (pan supari), shining with the lustre of

teeth and with eyes resembling lotuses, your face is like your face.

46. अनन्वय illustrated. ताम्बूलस्य राग एव वलयः यस्य तत् ताम्बूलरागवलयं. This refers to the presence of the red lower lip on the face of a lady to whom this verse is addressed. स्फुरन्त्यः दशनानां दीधितयः यस्मिन् तत् स्फुरद्दशनदीधिति Possessed of lustrous teeth. इन्दीवराभ्यां सदृशे नयने यस्मिन् तत् इन्दीवराभनयनं Possessed of eyes resembling blue lotuses. तव वदनं तव वदनमिव.

उत्प्रेक्षावयवालंकारः (33)

श्लिष्टस्यार्थेन संयुक्तः किंचिदुत्प्रेक्षयान्वितः ।
रूपकार्थेन च पुनरुत्प्रेक्षावयवो यथा ॥ ४७ ॥

47. Utprekshāvayava includes the element of Ślishṭa, slightly accompanied by Utprekshā and also by Rūpaka. Example follows.

47. उत्प्रेक्षावयव defined. This figure of speech is not mentioned in other works. According to them this will be treated only as a combination of two or more Alaṁkāras. The elements of three Alaṁkāras are involved in this figure of speech according to our author viz., श्लिष्ट defined in III—14, उत्प्रेक्षा defined in II—91 and रूपक in II—21.

तुल्योदयावसानत्वाद्गतेऽस्तं प्रति भास्वति ।
वासाय वासरः क्लान्तो विशतीव तमोगृहम् ॥ ४८ ॥

48. Their rise and close being equal, when the Sun is gone to set, the day fatigued goes as it were into the home of darkness for residence.

48. उत्प्रेक्षावयव illustrated. Inasmuch as तमस्—Darkness is identified with गृहं—Residence, the element of रूपक arises. Inasmuch as the पञ्चम्यन्त (तुल्योदयावसानत्वात्) is employed the element of श्लिष्ट arises. The double meaning in उदय and अवसान is to be noted. उदय means both beginning and sunrise. अवसान means both the end and sunset. Inasmuch as the day is fancied as entering into the abode of darkness, the element of उत्प्रेक्षा arises. This verse is cited in Lochana, page 41. Vide the following extract :—तृतीयः प्रकारः—यत्रैकवाच्यांशेऽनेकोऽर्थालंकारस्तत्रापि द्वयोः साम्यात्कस्य व्यङ्ग्यता । यथा—'तुल्योदयावसानत्वाद्गतेऽस्तं प्रति भास्वति । वासाय वासरः क्लान्तो विशतीव तमोगुहाम् ॥' इति । अत्र हि स्वामिविपत्तिसमुचितव्रतग्रहणहेवाकिकुलपुत्रकरूपणमेकदेशविवर्तिरूपकं दर्शयति । उत्प्रेक्षा चेवशब्देनोक्ता । From this statement it also appears that the identity of the day with a faithful servant following his master's misfortune is also suggested.

संसृष्ट्यलंकारः (34)

वरा विभूषा संसृष्टिर्बह्वलंकारयोगतः ।
रचिता रत्नमालेव सा चैवमुदिता यथा ॥ ४९ ॥

49. A superior ornament is Saṁsṛshṭi by the combination of a number of Alaṁkāras—like a

necklace formed of a number of gems. Example follows.

49. The author refers to संसृष्टि or a combination of several Alaṁkāras. It is referred to as वरा विभूषा, a superior ornament. The author refers to only one type i.e., the co-existence of a multiplicity of Alaṁkāras. Moderns recognise two types—संसृष्टि and संकर. The former is a mixture of the तिलतण्डुल type. the latter a compound of the क्षीरनीर type. संकर arises in three ways—अङ्गाङ्गिभाव, समप्रधान and संदेह to which a fourth type is added by Kuvalayānanda viz., एकवचनानुप्रवेश. The reader is fortunate in having been spared all the later ramifications by our author who recognises only a mixture of several Alaṁkāras. रत्नमालेव Just as a necklace strung of several gems confers additional beauty on the human person a string of several Alaṁkāras confers beauty on a literary passage.

गाम्भीर्यलावण्यवतोर्युवयोः प्राज्यरत्नयोः ।
सुखसेव्यो जनानां त्वं दुष्टग्राहोऽम्भसां पतिः ॥ ५० ॥

50. Both of you being possessed of depth (unfathomableness) and loveliness (salineness) and both possessed of an abundance of gems, you are easy of approach to the people whereas the Ocean is possessed of wicked crocodiles.

50. संसृष्टि illustrated. This verse is addressed to a king. He is compared to the Ocean. The king

is possessed of गाम्भीर्य Dignity and लावण्य Loveliness. The Ocean is possessed of गाम्भीर्य Depth and लावण्य Saltishness. The reading लाघव in the place of लावण्य does not fit in. The king is प्राज्यरत्न possessed of abundance of riches. The Ocean is also प्राज्यरत्न, harbours innumerable gems. That is why he is called रत्नाकर. गाम्भीर्यलावण्यवतोः प्राज्यरत्नयोः युवयोः As between you two i.e., the king and the Ocean. त्वं जनानां सुखसेव्यः, अम्भसां पतिः दुष्टग्राहः. You are easily accessible to the people. The Ocean possessed of wicked crocodiles is difficult of approach. ग्राह means a crocodile. In the first half of the verse श्लेष and उपमा arise or perhaps strictly according to our author श्लिष्ट arises. In the second half of the verse arises व्यतिरेक.

अनलंकृतकान्तं ते वदनं वनजद्युति ।
निशाकृतः प्रकृत्यैव चारोः का वास्त्यलंकृतिः ॥ ५१ ॥

51. Your face bearing the splendour of lotus is unadorned yet charming. What adornment is there for the Moon who is beautiful by nature?

51. A further illustration of संसृष्टि. अनलंकृतकान्तं Unadorned yet charming. Here arises विभावना. वदनं वनजद्युति Face resembling a lotus in beauty. Here arises उपमा. प्रकृत्यैव चारोः निशाकृतः का वा अलंकृतिः अस्ति. Here arises अर्थान्तरन्यास.

अन्येषामपि कर्तव्या संसृष्टिरनया दिशा ।
कियदुद्घट्टितज्ञेभ्यः शक्यं कथयितुं मया ॥ ५२ ॥

52. On these lines may be effected a combination of other Alaṁkāras also. How much is it possible for me to say to men with imagination?

52. The author says that he has given only two samples of संसृष्टि and other such combinations can be easily observed by an intelligent reader.

भाविकत्वालंकारः (35)

भाविकत्वमिति प्राहुः प्रबन्धविषयं गुणम् ।
प्रत्यक्षा इव दृश्यन्ते यत्रार्था भूतभाविनः ॥ ५३ ॥
चित्रोदात्ताद्भुतार्थत्वं कथायाः स्वभिनीतता ।
शब्दानाकुलता चेति तस्य हेतुं प्रचक्षते ॥ ५४ ॥

53. They speak of Bhāvikatva as an excellence pervading a literary work where things past and future are witnessed as if within the range of immediate perception.

54. The contributory causes to the same are the presentation of a picturesque. exalted and wonderful idea, the adaptability of the story to being presented on the stage or conveyed by gestures and a harmony of words.

53 & 54. भाविकत्व defined. A special distinction is to be noticed with reference to this Alaṁkāra. This is a quality pervading a whole literary work,

not only passages as in the case of the previous Alaṁkāras. प्रबन्धविषयं. The word गुणं is significantly used. Perhaps the author himself is in doubt as to the propriety of treating it as an Alaṁkāra. To justify भाविकालंकार a literary work must present vividly incidents past and future as if within the range of direct perception of the reader. Further the ideas must be picturesque, exalted and wonderful. Further the plot must admit of being presented on the stage and the story must be couched in clear language. Moderns treat this Alaṁkara as discoverable in particular passages. In fact the following is an oft-quoted illustration of a passage containing Bhāvikālaṁkāra.

मुनिर्जयति योगीन्द्रो महात्मा कुम्भसंभवः ।
येनैकचुलुके दृष्टौ दिव्यौ तौ मत्स्यकच्छपौ ॥

Of course our author has not illustrated this figure of speech, it being impossible to do so because a whole work will come under the purview of this Alaṁkāra according to him. Verse 54 is quoted by Pratīhārendurāja in his commentary on Udbhaṭa's Kāvyālaṁkārasārasaṅgraha :—तदुक्तं भाविकमुपक्रम्य भामहेन 'चित्रोदात्ताद्भुतार्थत्वं कथायां स्वभिनीतता । शब्दानुकूलता चेति तस्य हेतून् प्रचक्षते' इति । स्वभिनीततेत्यभिनयादिद्वारेण शृङ्गारादिरससंवलितत्वं चतुर्वर्गोपायस्योक्तम् ॥ The second half of the same verse is found quoted by Ruyyaka in his Alaṁkārasarvasva at page 183—'शब्दानुकूलता चेति तस्य हेतून् प्रचक्षते' इति भामहीये ।

आशीरलंकारः (36)

आशीरपि च केषांचिदलंकारतया मता ।
सौहृदय्याविरोधोक्तौ प्रयोगोऽस्याश्च तद्यथा ॥ ५५ ॥

55. According to some Āśīs (benediction) is also an Alaṁkāra. It occurs where friendship or extinction of opposition is wished for. Example follows.

55. So far twenty-three Alaṁkāras which were mentioned at the outset of this chapter have been dealt with. Now the author deals with आशिस् recognised as an Alaṁkāra by others. The use of केषांचित् will lead us to presume the disapproval of our author. But an elaborate treatment of the same with its definitions and illustrations points rather to the conclusion that Bhāmaha does not seriously dissent from those that hold आशीस् as a separate Alaṁkāra. आशीस् means benediction which may arise in two ways viz., a wish for friendship or a wish for the absence of opposition. सुहृदयस्य भावः सौहृदय्यं. विरोधस्य अभावः अविरोधः.

अस्मिञ्जहीहि सुहृदि प्रणयाभ्यसूया-
माश्लिष्य गाढममुमानतमादरेण ।
विन्ध्यं महानिव घनः समयेऽभिवर्ष-
न्नानन्दजैर्नयनवारिभिरुक्षतु त्वाम् ॥ ५६ ॥

56. Leave off your anger of love towards this your loving friend. Closely embrace him as he bends down with tenderness. Let him drench you with tears of joy as a big cloud discharging its seasonal shower would the Vindhya mountain.

56. आशीस् expressing a wish for friendship is illustrated in this verse. This verse is the pronouncement of a true well-wisher who brings about reconciliation between two friends that had recently come to be on bad terms due to the mischief of talebearers. प्रणयाभ्यसूया Anger in love subsists between two friends notwithstanding the recent disaffection. अस्मिन् सुहृदि प्रणयाभ्यसूयां जहीहि. The mediator says, 'Give up your anger towards your friend. He is your सुहृत् or friend. He continues to be so notwithstanding the estrangement. In your turn your bitterness too is not real, but only prompted by your fondness of him.' अमुं गाढं आश्लिष्य Embrace him closely and show your affection. आदरेण आनतं As he bows before you in affection. When you are thus reconciled to him he will shed tears of joy and drench you as a cloud would drench the Vindhya mountain with its seasonal showers.

मदान्धमातङ्गविभिन्नसाला
हतप्रवीरा द्रुतभीतपौराः ।
त्वत्तेजसा दग्धसमस्तशोभा
द्विषां पुरः पश्यतु राजलोकः ॥ ५७ ॥

57. Let the host of princes witness your enemies' cities with ramparts broken by your elephants blinded by intoxication, with heroes slain, with citizens fleeing in panic and with their beauty totally extinguished (burnt) by your valour.

57. This is an illustration of आशीस् praying for extinction of opposition—अविरोध. राजलोकः द्विषां पुरः पश्यतु Let the host of kings behold your enemies' cities, ravaged, destroyed or demolished as set out in the first three feet of the verse. मदान्धैः मातङ्गैः विभिन्नः सालः यासां ताः The ramparts of their cities will be broken down by your elephants mad with intoxication. हतप्रवीराः The warriors therein will be killed. द्रुतभीतपौराः The panic-stricken citizens will flee the city. त्वत्तेजसा दग्धसमस्तशोभाः The entire opulence and splendour of the cities will melt away in your valour. The twofold आशीरलंकार dealt with here does not find a place in most other works of poetics though Daṇḍin mentions it.

गिरामलंकारविधिः सविस्तरः
स्वयं विनिश्चित्य धिया मयोदितः ।
अनेन वागर्थविदामलंकृता
विभाति नारीव विदग्धमण्डना ॥ ५८ ॥

58. I have thus expounded the elaborate code of the figures of speech by the exercise of my own

judgment. The speech of poets who know how best to put their ideas in keeping with the same shines resplendent like a lady tastefully decorated.

58. The author winds up the chapter on Alaṁkāras. गिरां अलंकारविधिः The code of the figures of speech. सविस्तरः In elaborate detail. स्वयं विनिश्चित्य धिया shows that most of Bhāmaha's conceptions of figures of speech are original. This shows that though later authors have made large improvements thereon, Bhāmaha deserves very great respect as his treatment represents one of the earliest contributions to the science of literary criticism. Prose order of the third foot–अनेन (अलंकारविधिना) अलंकृता अर्थविदां वाक् विदग्धमण्डना नारीव विभाति A literary work conforming to the above rules and composed by poets who know what are the best ideas and how best to put them appears charming like an elegantly decked damsel.

End of the Third Paricchheda.

चतुर्थः परिच्छेदः ।

अपार्थं व्यर्थमेकार्थं ससंशयमपक्रमम् ।
शब्दहीनं यतिभ्रष्टं भिन्नवृत्तं विसन्धि च ॥ १ ॥

देशकालकलालोकन्यायागमविरोधि च ।
प्रतिज्ञाहेतुदृष्टान्तहीनं दुष्टं च नेष्यते ॥ २ ॥

अपार्थमित्यपेतार्थं स चार्थः पदवाक्ययोः ।
अर्थवान् वर्णसंघातः सुप्तिङन्तं पदं पुनः ॥ ३ ॥

पदानामेव संघातः सापेक्षाणां परस्परम् ।
निराकाङ्क्षं च तद्वाक्यमेकवस्तुनिबन्धनम् ॥ ४ ॥

क्रमवृत्तिषु वर्णेषु संघातादि न युज्यते ।
बुद्धौ तु संभवत्येतदन्यत्वेऽपि प्रतिक्षणम् ॥ ५ ॥

धीरन्त्यशब्दविषया वृत्तवर्णाहितस्मृतिः ।
वाक्यमित्याहुरपरे न शब्दाः क्षणनश्वराः ॥ ६ ॥

अत्रापि बहु वक्तव्यं जायते तत्तु नोदितम् ।
गुरुभिः किं विवादेन यथाप्रकृतमुच्यते ॥ ७ ॥

समुदायार्थशून्यं यत्तदपार्थकमिष्यते ।
दाडिमानि दशापूपाः षडित्यादि यथोदितम् ॥ ८ ॥

विरुद्धार्थं मतं व्यर्थं विरुद्धं तूपदिश्यते ।
पूर्वापरार्थव्याघातात् विपर्ययकरं यथा ॥ ९ ॥

सखि मानं प्रिये धेहि लघुतामस्य मा गमः ।
भर्तुश्छन्दानुवर्तिन्यः प्रेम घ्नन्ति न हि स्त्रियः ॥ १० ॥
उपासितगुरुत्वात्त्वं विजितेन्द्रियशत्रुषु ।
श्रेयसो विनयाधानमधुनाऽऽतिष्ठ केवलम् ॥ ११ ॥
यदभिन्नार्थमन्योन्यं तदेकार्थं प्रचक्षते
पुनरुक्तमिदं प्राहुरन्ये शब्दार्थभेदतः ॥ १२ ॥
न शब्दपुनरुक्तं तु स्थौल्यादत्रोपवर्ण्यते ।
कथमक्षिप्तचित्तः सन्नुक्तमेवाभिधास्यते ॥ १३ ॥
भयशोकाभ्यसूयासु हर्षविस्मययोरपि ।
यथाऽऽह गच्छ गच्छेति पुनरुक्तं न तद्विदुः ॥ १४ ॥
अत्रार्थपुनरुक्तं यत्तदेवैकार्थमिष्यते ।
उक्तस्य पुनराख्याने कार्यासंभवतो यथा ॥ १५ ॥
तामुत्कमनसं नूनं करोति ध्वनिरम्भसाम् ।
सौधेषु घनमुक्तानां प्रणालीमुखपातिनाम् ॥ १६ ॥
श्रुतेः सामान्यधर्माणां विशेषस्यानुदाहृतेः ।
अप्रतिष्ठं यदत्रेति तज्ज्ञानं संशयं विदुः ॥ १७ ॥
संसशयमिति प्राहुस्ततस्तज्जननं वचः ।
इष्टं निश्चितये वाक्यं न दोलायेत तद्यथा ॥ १८ ॥
व्यालवन्तो दुरारोहा रत्नवन्तः फलान्विताः ।
विषमा भूभृतस्तेभ्यो भयमाशु प्रमादिनाम् ॥ १९ ॥
यथोपदेशं क्रमशो निर्देशोऽत्र क्रमो मतः ।
तदपेतं विपर्यासादित्याख्यातमपक्रमम् ॥ २० ॥

विदधानौ किरीटेन्दू श्यामाभ्रहिमसच्छवी ।
रथाङ्गशूले बिभ्राणौ पातां वः शम्भुशार्ङ्गिणौ ॥ २१ ॥

सूत्रकृत्पदकारेष्टप्रयोगाद्योऽन्यथा भवेत् ।
तमाप्तश्रावकासिद्धेः शब्दहीनं विदुर्यथा ॥ २२ ॥

स्फुरत्तटिद्वलयिनो विततम्भोगरीयसः ।
तेजस्तिरयतः सौरं घनान् पश्य दिवोऽभितः ॥ २३ ॥

यतिश्छन्दोऽधिरूढानां शब्दानां या विचारणा ।
तदपेतं यतिभ्रष्टमिति निर्दिश्यते यथा ॥ २४ ॥

विद्युत्वन्तस्तमालासितवपुष इमे वारिवाहा ध्वनन्ति ॥ २५

गुरोर्लघोश्च वर्णस्य योऽस्थाने रचनाविधिः ।
तन्न्यूनाधिकता वाऽपि भिन्नवृत्तमिदं यथा ॥ २६ ॥

भ्रमति भ्रमरमाला काननेषून्मदाऽसौ ।
विरहितरमणीकोऽर्हस्यद्य गन्तुम् ॥ २७ ॥

कान्ते इन्दुशिरोरत्ने आदधाने उदंशुनी ।
पातां वः शम्भुशर्वाण्याविति प्राहुर्विसन्ध्यदः ॥ २८ ॥

या देशे द्रव्यसंभूतिरपि वा नोपदिश्यते ।
तत्तद्विरोधि विज्ञेयं स्वभावात्तद्यथोच्यते ॥ २९ ॥

मलये कन्दरोपान्तरूढकालागुरुद्रुमे ।
सुगन्धिकुसुमानम्रा राजन्ते देवदारवः ॥ ३० ॥

षण्णामृतूनां भेदेन कालः षोढेव भिद्यते ।
तद्विरोधकृदित्याहुर्विपर्यासादिदं यथा ॥ ३१ ॥

उदूढशिशिरासारान् प्रावृषेण्यान् नभस्वतः ।
फुल्लाः सुरभयन्तीमे चूताः काननशोभिनः ॥ ३२ ॥
कला संकलना प्रज्ञा शिल्पान्यस्याश्च गोचरः ।
विपर्यस्तं तथैवाहुस्तद्विरोधकरं यथा ॥ ३३ ॥
ऋषभात्पञ्चमस्तस्मात् सषड्जं धैवतं स्मृतम् ।
अयं हि मध्यमग्रामो मध्यमे पीडितर्षभः ॥ ३४ ॥
इति साधारितं मोहादन्यथैवावगच्छति ।
अन्यास्वपि कलास्वेवमभिधेया विरोधिता ॥ ३५ ॥
स्थास्नुजङ्गमभेदेन लोकं तत्त्वविदो विदुः ।
स च तद्व्यवहारोऽत्र तद्विरोधकरं यथा ॥ ३६ ॥
तेषां कटतटभ्रष्टैर्गजानां मदबिन्दुभिः ।
प्रावर्तत नदी घोरा हस्त्यश्वरथवाहिनी ॥ ३७ ॥
धावतां सैन्यवाहानां फेनवारि मुखाच्च्युतम् ।
चकार जानुदघ्नापान् प्रतिदिङ्मुखमध्वनः ॥ ३८ ॥
न्यायः शास्त्रं त्रिवर्गोक्तिर्दण्डनीतिं च तां विदुः ।
अतो न्यायविरोधीष्टमपेतं यत्तया यथा ॥ ३९ ॥
विजिगीषुमुपन्यस्य वत्सेशं वृद्धदर्शनम् ।
तस्यैव कृतिनः पश्चादभ्यधाच्चारशून्यताम् ॥ ४० ॥
अन्तर्योधशताकीर्णं सालङ्कायननेतृकम् ।
तथाविधं गजच्छद्म नाज्ञासीत्स स्वभूगतम् ॥ ४१ ॥
यदि वोपेक्षितं तस्य सचिवैः स्वार्थसिद्धये ।
अहो नु मन्दिमा तेषां भक्तिर्वा नास्ति भर्तरि ॥ ४२ ॥

शरा दृढधनुर्मुक्ता मन्युमद्भिररातिभिः ।
मर्माणि परिहृत्यास्य पतिष्यन्तीति काऽनुमा ॥ ४३ ॥
हतोऽनेन मम भ्राता मम पुत्रः पिता मम ।
मातुलो भागिनेयश्च रुषा संरब्धचेतसः ॥ ४४ ॥
अस्यन्तो विविधान्याजावायुधान्यपराधिनम् ।
एकाकिनमरण्यान्यां न हन्युर्बहवः कथम् ॥ ४५ ॥
नमोऽस्तु तेभ्यो विद्वद्भ्यो येऽभिप्रायं कवेरिमम् ।
शास्त्रलोकावपास्यैवं नयन्ति नयवेदिनः ॥ ४६ ॥
सचेतसो वनेभस्य चर्मणा निर्मितस्य च ।
विशेषं वेद बालोऽपि कष्टं किंनु कथं नु तत् ॥ ४७ ॥
आगमो धर्मशास्त्राणि लोकसीमा च तत्कृता ।
तद्विरोधि तदाचारव्यतिक्रमणतो यथा ॥ ४८ ॥
भूभृतां पीतसोमानां न्याय्ये वर्त्मनि तिष्ठताम् ।
अलंकरिष्णुना वंशं गुरौ सति जिगीषुणा ॥ ४९ ॥
अभार्योढेन संस्कारमन्तरेण द्विजन्मना ।
नरवाहनदत्तेन वेश्यावान् निशि पीडितः ॥ ५० ॥

न दूषणायायमुदाहृतो विधि-
र्न चाभिमानेन किमु प्रतीतये ।
कृतात्मनां तत्वदृशां च मादृशो
जनोऽभिसन्धिं क इवावभोत्स्यते ॥ ५१ ॥

॥ इति भामहालंकारे चतुर्थः परिच्छेदः ॥



पञ्चमः परिच्छेदः ।

अथ प्रतिज्ञाहेत्वादिहीनं दुष्टं च वर्ण्यते ।
समासेन यथान्यायं तन्मात्रार्थप्रतीतये ॥ १ ॥

प्रायेण दुर्बोधतया शास्त्राद्बिभ्यत्यमेधसः ।
तदुपच्छन्दनायैष हेतुन्यायलवोच्चयः ॥ २ ॥

स्वादुकाव्यरसोन्मिश्रं शास्त्रमप्युपयुञ्जते ।
प्रथमालीढमधवः पिबन्ति कटु भेषजम् ॥ ३ ॥

न स शब्दो न तद्वाच्यं न स न्यायो न सा कला ।
जायते यन्न काव्याङ्गमहो भारो महान्कवेः ॥ ४ ॥

सत्त्वादयः प्रमाणाभ्यां प्रत्यक्षमनुमा च ते ।
असाधारणसामान्यविषयत्वं तयोः किल ॥ ५ ॥

प्रत्यक्षं कल्पनापोढं ततोऽर्थादिति केचन ।
कल्पनां नामजात्यादियोजनां प्रतिजानते ॥ ६ ॥

समारोपः किलैतावान्सदर्थालम्बनं च तत् ।
जात्याद्यपोहे वृत्तिः क्व क्व विशेषः कुतश्च सः ॥ ७ ॥

तदपोहेषु च तथा सिद्धा सा बुद्धिगोचरा ।
अवस्तुकं चेद्वितथं प्रत्यक्षं तत्त्ववृत्ति हि ॥ ८ ॥

ग्राह्यग्राहकभेदेन विज्ञानांशो मतो यदि ।
विज्ञानमात्रसादृश्याद्विशेषोऽस्य विकल्पना ॥ ९ ॥

अर्थादेवेति रूपादेस्तत एवेति नान्यतः ।
अन्यथा घटविज्ञानमन्येन व्यपदिश्यते ॥ १० ॥
त्रिरूपाल्लिङ्गतो ज्ञानमनुमानं च केचन ।
तद्विदो नान्तरीयार्थदर्शनं चापरे विदुः ॥ ११ ॥
विवादास्पदधर्मेण धर्मी कृतविशेषणः ।
पक्षस्तस्य च निर्देशः प्रतिज्ञेत्यभिधीयते ॥ १२ ॥
तदर्थहेतुसिद्धान्तसर्वागमविरोधिनी ।
प्रसिद्धधर्मा प्रत्यक्षबाधिनी चेति दुष्यति ॥ १३ ॥
तयैव हि तदर्थस्य विरोधकरणं यथा ।
यतिर्मम पिता बाल्यात्सूनुर्यस्याहमौरसः ॥ १४ ॥
अस्त्यात्मा प्रकृतिर्वेति ज्ञेया हेत्वपवादिनी ।
धर्मिणोऽस्याप्रसिद्धत्वात्तद्धर्मोऽपि न सेत्स्यति ॥ १५ ॥
शाश्वतोऽशाश्वतो वेति प्रसिद्धे धर्मिणि ध्वनौ ।
जायते भेदविषयो विवादो वादिनोर्मिथः ॥ १६ ॥
स्वसिद्धान्तविरोधित्वाद्विज्ञेया तद्विरोधिनी ।
कणभक्षो यथा शब्दमाचक्षीताविनश्वरम् ॥ १७ ॥
सर्वशास्त्रविरुद्धत्वात्सर्वागमविरोधिनी ।
यथा शुचिस्तनुस्त्रीणि प्रमाणानि न सन्ति वा ॥ १८ ॥
आकुमारमसंदिग्धधर्माहितविशेषणा ।
प्रसिद्धधर्मेति मता श्रोत्रग्राह्यो ध्वनिर्यथा ॥ १९ ॥
प्रत्यक्षबाधिनी तेन प्रमाणेनैव बाध्यते ।
यथा शीतोऽनलो नास्ति रूपमुष्णः क्षपाकरः ॥ २० ॥

सन्द्वयोः सदृशे सिद्धो व्यावृत्तस्तद्विपक्षतः ।
हेतुस्त्रिलक्षणो ज्ञेयो हेत्वाभासो विपर्ययात् ॥ २१ ॥
सन्द्वयोरिति यः सिद्धः स्वपक्षपरपक्षयोः ।
अभिन्नलक्षणः पक्षः फलभेदादयं द्विधा ॥ २२ ॥
परपक्षानुपादाने तद्वृत्तेश्चानुदाहृतौ ।
कथमन्यतरासिद्धहेत्वाभासव्यवस्थितिः ॥ २३ ॥
साध्यधर्मानुगमतः सदृशस्तत्र यश्च सन् ।
अन्योऽप्यसावेक इव सामान्यादुपचर्यते ॥ २४ ॥
विपक्षस्तद्विसदृशो व्यावृत्तस्तत्र यो ह्यसन् ।
इति द्वयैकानुगतिव्यावृत्तिर्लक्ष्मसाधुता ॥ २५ ॥
साध्यसाधनधर्माभ्यां सिद्धो दृष्टान्त उच्यते ।
तद्विपर्ययतो वापि तदाभस्तदवृत्तितः ॥ २६ ॥
साध्येन लिङ्गानुगतिस्तदभावे च नास्तिता ।
ख्याप्यते येन दृष्टान्तः स किलान्यैर्द्विधोच्यते ॥ २७ ॥
दूषणं न्यूनताद्युक्तिर्न्यूनं हेत्वादिनाऽथ च ।
तन्मूलत्वात्कथायाश्च न्यूनं नेष्टं प्रतिज्ञया ॥ २८ ॥
जातयो दूषणाभासास्ताः साधर्म्यसमादयः ।
तासां प्रपञ्चो बहुधा भूयस्त्वादिह नोदितः ॥ २९ ॥
अपरं वक्ष्यते न्यायलक्षणं काव्यसंश्रयम् ।
इदं तु शास्त्रगर्भेषु काव्येष्वभिहितं यथा ॥ ३० ॥
अथ नित्याविनाभावि दृष्टं जगति कारणम् ।
कारणं चेन्न तन्नित्यं नित्यं चेत्कारणं न तत् ॥ ३१ ॥

लक्ष्म प्रयोगदोषाणां भेदेनानेन वर्त्मना ।
सन्धादिसाधनासिद्ध्यै शास्त्रेषूदितमन्यथा ॥ ३२ ॥
तज्ज्ञैः काव्यप्रयोगेषु तत्प्रादुष्कृतमन्यथा ।
तत्र लोकाश्रयं काव्यमागमास्तत्त्वदर्शिनः ॥ ३३ ॥
असिसंकाशमाकाशं शब्दो दूरानुपात्ययम् ।
सदैव वारि सिन्धूनामहो स्थेमा महार्चिषः ॥
रूपादीनां यथा द्रव्यमाश्रयो नश्यतीति च ॥ ३४ ॥
इष्टकार्याभ्युपगमं प्रतिज्ञां प्रतिजानते ।
धर्मार्थकामकोपानां संश्रयात्सा चतुर्विधा ॥ ३५ ॥
जरामेष बिभर्मीति प्रतिज्ञाय पितुर्यथा ।
तथैव पुरुणाऽभारि सा स्याद्धर्मनिबन्धनी ॥ ३६ ॥
उपलप्स्ये स्वयं सीतामिति भर्तृनिदेशतः ।
हनूमता प्रतिज्ञाय सा ज्ञातेत्यर्थसंश्रया ॥ ३७ ॥
आहरिष्याम्यमूमद्य महासेनात्मजामिति ।
कृत्वा प्रतिज्ञां वत्सेन हृतेति मदनाश्रया ॥ ३८ ॥
भ्रातुर्भ्रातृव्यमुन्मथ्य पास्याम्यस्यासृगाहवे ।
प्रतिज्ञाय यथा भीमस्तच्चकारावशो रुषा ॥ ३९ ॥
कार्योऽन्यत्र प्रतिज्ञायाः प्रयोगो न कथंचन ।
परित्यागश्च कर्तव्यो नासां चतसृणामपि ॥ ४० ॥
प्रायोपवेशाय यथा प्रतिज्ञाय सुयोधनः ।
राज्याय पुनरुत्तस्थाविति धर्मविरोधिनी ॥ ४१ ॥
आहूतो न निवर्तेऽहं द्यूतायेति युधिष्ठिरः ।

कृत्वा सन्धां शकुनिना दिदेवेत्यर्थबाधिनी ॥ ४२ ॥
अद्यारभ्य निवत्स्यामि मुनिवद्वचनादिति ।
पितुः प्रियाय यां भीष्मश्चक्रे सा कामबाधिनी ॥ ४३ ॥
अत्याजयद्यथा रामः सर्वक्षत्रवधाश्रयाम् ।
जामदग्न्यं युधा जित्वा सा ज्ञेया कोपबाधिनी ॥ ४४ ॥
अथाभ्युपगमप्राप्तिः सन्धाभ्युपगमाद्विना ।
अनुक्तमपि यत्रार्थादभ्युपैति यथोच्यते ॥ ४५ ॥
किमिन्द्रियद्विषा ज्ञेयं को निराक्रियतेऽरिभिः ।
को वा गत्वरमर्थिभ्यो न यच्छति धनं लघु ॥ ४६ ॥
किमित्ययं तु यः क्षेपः सौकर्यं दर्शयत्यसौ ।
हेतुस्त्रिलक्ष्मैव मतः काव्येष्वपि सुमेधसाम् ॥ ४७ ॥
अन्वयव्यतिरेकौ हि केवलावर्थसिद्धये ।
यथाऽभितो वनाभोगमेतदस्ति महत्सरः ।
कूजनात्कुररीणां च कमलानां च सौरभात् ॥ ४८ ॥
अन्यधर्मोऽपि तत्सिद्धिं संबन्धेन करोत्ययम् ।
धूमादभ्रंकषात्साग्नेः प्रदेशस्यानुमामिव ॥ ४९ ॥
अपृथक्कृतसाध्योऽपि हेतुश्चात्र प्रतीयते ।
अन्वयव्यतिरेकाभ्यां विनैवार्थगतिर्यथा ॥ ५० ॥
दीप्रदीपा निशा जज्ञे व्यपवृत्तदिवाकरा ।
हेतुः प्रदीप्रदीपत्वमपवृत्तौ रवेरिह ॥ ५१ ॥
तस्यापि सुधियामिष्टा दोषाः प्रागुदितास्त्रयः ।
अज्ञानसंशयज्ञानविपर्ययकृतो यथा ॥ ५२ ॥

काशा हरन्ति हृदयममी कुमुमसौरभात् ।
अपामभ्यर्णवर्तित्वादेते ज्ञेयाः शरारयः ॥ ५३ ॥
असौ शुक्लान्तनेत्रत्वाच्चकोर इति गृह्यताम् ।
तुल्यजातावदृष्टत्वात् साधयत्यचकोरताम् ॥ ५४ ॥
उक्तस्यार्थस्य दृष्टान्तः प्रतिविम्वनिदर्शनम् ।
ननूपमाऽनुमैवास्तु न हेत्वनभिधानतः ॥ ५५ ॥
साध्यसाधनयोरुक्तिरुक्तादन्यत्र नेष्यते ।
मुखं पद्ममिवेत्यत्र किं साध्यं किं च साधनम् ॥ ५६ ॥
इति प्रयोगस्य यथा कलावपि भवानिह ।
श्रेयान् वृद्धानुशिष्टत्वात् पूर्वे कृतयुगे यथा ॥ ५७ ॥
यत्र दृष्टान्तमात्रेण व्यज्येते साध्यसाधने ।
तमाहुः शुद्धदृष्टान्तं तन्मात्राविष्कृतेर्यथा ॥ ५८ ॥
भरतस्त्वं दिलीपस्त्वं त्वमेवैलः पुरूरवाः ।
त्वमेव वीर प्रद्युम्नस्त्वमेव नरवाहनः ॥ ५९ ॥
कथमेकपदेनैव व्यज्येरन्नस्य ते गुणाः ।
इति प्रयुञ्जते सन्तः केचिद्विस्तरभीरवः ॥ ६० ॥
पदमेकं वरं साधु नार्वाचीननिवन्धनम् ।
वैपरीत्याद्विपर्यासं कीर्तेरपि करोति तत् ॥ ६१ ॥
अहृद्यमसुनिर्भेदं रसवत्त्वेऽप्यपेशलम् ।
काव्यं कपित्थमामं यत् केषांचित्तादृशं यथा ॥ ६२ ॥

प्रजाजनश्रेष्ठवरिष्ठभूभृ-
च्छिरोऽर्चितांघ्रेः पृथुकीर्तिधिष्ण्य ।

आहिन्नपद्मस्य जलारिधाम्न-
स्तवैव नान्यस्य सुतस्य वृत्तम् ॥ ६३ ॥

अंशुमद्भिश्च मणिभिः फलनिम्नैश्च शाखिभिः ।
फुल्लैश्च कुसुमैरन्ये वाचोऽलंकुर्वते यथा ॥ ६४ ॥

शुभमरकतपद्मरागचित्रे
सफलसपल्लवभूरिचारुवृक्षे ।
बहुकुसुमविभूषिते स तस्थौ
सुरमुनिसिद्धयुते सुमेरुपृष्ठे ॥ ६५ ॥

तदेभिरङ्गैर्भूष्यन्ते भूषणोपवनस्रजः ।
वाचां वक्रार्थशब्दोक्तिरलंकाराय कल्पते ॥ ६६ ॥

विरुद्धपदमस्वर्थं बहुपूरणमाकुलम् ।
कुर्वन्ति काव्यमपरे व्यायताभीप्सया यथा ॥ ६७ ॥

एलातक्कोलनागस्फुटवकुललताचन्दनस्पन्दनाढ्यो
मुक्ताकर्पूरचक्रागरुकमनाशिलास्थासकव्याप्ततीरः ।
शङ्खव्राताकुलोऽन्तस्तितिमिमकरकुलाकीर्णवीचीप्रतानो
दध्रे यस्याम्बुराशिः शशिकुमुदसुधाक्षीरशुद्धां सुकीर्तिम् ॥

इति निगदितास्तास्ता वाचामलंकृतयो मया
बहुविधकृतीर्दृष्ट्वाऽन्येषां स्वयं परितर्क्य च ।
प्रथितवचसः सन्तोऽभिज्ञाः प्रमाणमिहापरे
गुरुतरधियामस्वाराधं मनोऽकृतबुद्धिभिः ॥ ६९ ॥

॥ इति भामहालंकारे पञ्चमः परिच्छेदः ॥



षष्ठः परिच्छेदः ।

सूत्राम्भसं पदावर्तं पारायणरसातलम् ।
धातूणादिगणग्राहं ध्यानग्रहबृहत्प्लवम् ॥ १ ॥

धीरैरालोकितप्रान्तममेधोभिरसूयितम् ।
सदोपभुक्तं सर्वाभिरन्यविद्याकरेणुभिः ॥ २ ॥

नापारयित्वा दुर्गाधममुं व्याकरणार्णवम् ।
शब्दरत्नं स्वयंगम्यमलं कर्तुमयं जनः ॥ ३ ॥

तस्य चाधिगमे यत्नः कार्यः काव्यं विधित्सता ।
परप्रत्ययतो यत्तु क्रियते तेन का रतिः ॥ ४ ॥

नान्यप्रत्ययशब्दा वागाविभाति मुदे सताम् ।
परेण धृतमुक्तेव सरसा कुसुमावली ॥ ५ ॥

मुख्यस्तावदयं न्यायो यत्स्वशक्त्या प्रवर्तते ।
अन्यसारस्वता नाम सन्त्यन्योक्तानुवादिनः ॥ ६ ॥

प्रतीतिरर्थेषु यतस्तं शब्दं ब्रुवते परे ।
धूमभासोरपि प्राप्ता शब्दताऽग्न्यनुमां प्रति ॥ ७ ॥

नन्वकारादिवर्णानां समुदायोऽभिधेयवान् ।
अर्थप्रतीतये गीतः शब्द इत्यभिधीयते ॥ ८ ॥

प्रत्येकमसमर्थानां समुदायोऽर्थवान्कथम् ।
वर्णानां क्रमवृत्तित्वान्न्याय्या नापि च संहतिः ॥ ९ ॥

न चापि समुदायिभ्यः समुदायोऽतिरिच्यते ।
दारुभित्तिभुवोऽतीत्य किमन्यत्सद्म कल्प्यते ॥ १० ॥
तस्मात्कूटस्थ इत्येषा शाब्दी वः कल्पना वृथा ।
प्रत्यक्षमनुमानं वा यत्र तत्परमार्थतः ॥ ११ ॥
शपथैरपि चादेयं वचो न स्फोटवादिनाम् ।
नभःकुसुममस्तीति श्रद्दध्यात् कः सचेतनः ॥ १२ ॥
इयन्त ईदृशा वर्णा ईदृगर्थाभिधायिनः ।
व्यवहाराय लोकस्य प्रागित्थं समयः कृतः ॥ १३ ॥
स कूटस्थोऽनपायी च नादादन्यश्च कथ्यते ।
मन्दाः साङ्केतिकानर्थान् मन्यन्ते पारमार्थिकान् ॥ १४ ॥
विनश्वरोऽस्तु नित्यो वा सम्बन्धोऽर्थेन वा सता ।
नमोऽस्तु तेभ्यो विद्वद्भ्यः प्रमाणं येऽस्य निश्चितौ ॥ १५ ॥
अन्यापोहेन शब्दोऽर्थमाहेत्यन्ये प्रचक्षते ।
अन्यापोहश्च नामान्यपदार्थापाकृतिः किल ॥ १६ ॥
यदि गौरित्ययं शब्दः कृतार्थोऽन्यनिराकृतौ ।
जनको गवि गोबुद्धेर्मृग्यतामपरो ध्वनिः ॥ १७ ॥
अर्थज्ञानफलाः शब्दा न चैकस्य फलद्वयम् ।
अपवादविधिज्ञाने फले चैकस्य वः कथम् ॥ १८ ॥
पुरा गौरिति विज्ञानं गोशब्दश्रवणाद्भवेत् ।
येनागोप्रतिषेधाय प्रवृत्तो गौरिति ध्वनिः ॥ १९ ॥
वर्णभेदादिदं भिन्नं वर्णाः स्वांशविकल्पतः ।
के शब्दाः किंच तद्वाच्यमित्यहो वर्त्म दुस्तरम् ॥ २० ॥

द्रव्यक्रियाजातिगुणभेदात् ते च चतुर्विधाः ।
यदृच्छाशब्दमप्यन्ये डित्थादिं प्रतिजानते ॥ २१ ॥
नानाभाषाविषयिणामपर्यन्तार्थवर्तिनाम् ।
इयत्ता केन वाऽमीषां विशेषादवधार्यते ॥ २२ ॥
वक्रवाचां कवीनां ये प्रयोगं प्रति साधवः ।
प्रयोक्तुं ये न युक्ताश्च तद्विवेकोऽयमुच्यते ॥ २३ ॥
नाप्रयुक्तं प्रयुञ्जीत चेतःसम्मोहकारिणम् ।
तुल्यार्थत्वेऽपि हि ब्रूयात् को हन्ति गतिवाचिनम् ॥ २४ ॥
श्रौतादिं न तु दुर्बोधं न दुष्टादिमपेशलम् ।
ग्राम्यं न पिण्डीशूरादिं न डित्थादिमपार्थकम् ॥ २५ ॥
नाप्रतीतान्यथार्थत्वं धात्वनेकार्थतावशात् ।
न लेशज्ञापकाकृष्टं स हन्ति ध्याति वा यथा ॥ २६ ॥
न शिष्टैरुक्तमित्येव न तन्त्रान्तरसाधितम् ।
छन्दोवदिति चोत्सर्गान्न चापि च्छान्दसं वदेत् ॥ २७ ॥
क्रमागतं श्रुतिसुखं शब्दमर्थ्यमुदीरयेत् ।
अतिशेते ह्यलंकारमन्यं व्यञ्जनचारुता ॥ २८ ॥
सिद्धो यश्चोपसंख्यानादिष्ट्या यश्चोपपादितः ।
तमाद्रियेत प्रायेण न तु योगविभागजम् ॥ २९ ॥
इयं चन्द्रमुखी कन्या प्रकृत्यैव मनोहरा ।
अस्यां सुवर्णालंकारः पुष्णाति नितरां श्रियम् ॥ ३० ॥
वृद्धिपक्षं प्रयुञ्जीत संक्रमेऽपि मृजेर्यथा ।
मार्जन्त्यधररागं ते पतन्तो बाष्पबिन्दवः ॥ ३१ ॥

सरूपशेषं तु पुमान्स्त्रिया यत्र च शिष्यते ।
यथाह वरुणाविन्द्रौ भवौ शर्वौ मृडाविति ॥ ३२ ॥
यथा ·पटयतीत्यादि णिच्प्रातिपदिकात्ततः ।
णाविष्ठवदितीष्ट्या च तथा कशयतीत्यपि ॥ ३३ ॥
प्रयुञ्जीताव्ययीभावमदन्तं नाप्यपञ्चमी ।
तृतीयासप्तमीपक्षे नालुग्विषयमानयेत् ॥ ३४ ॥
तिष्ठद्गुप्रभृतौ वाच्यौ नक्तंदिवसगोचरौ ।
यथा विद्वानधीतेऽसौ तिष्ठद्गु च वहद्गु च ॥ ३५ ॥
शिष्टप्रयोगमात्रेण न्यासकारमतेन वा ।
तृचा समस्तषष्ठीकं न कथंचिदुदाहरेत् ॥ ३६ ॥
सूत्रज्ञापकमात्रेण वृत्रहन्ता यथोदितः ।
अकेन च न कुर्वीत वृत्तिं तद्गमको यथा ॥ ३७ ॥
पञ्चराजीति च यथा प्रयुञ्जीत द्विगुं स्त्रियाम् ।
नपुंसकं तत्पुरुषं पुरुहूतसभं यथा ॥ ३८ ॥
सर्वेभ्यश्च भृशादिभ्यो वदेल्लुप्तहलं यथा ।
प्रियोन्मनायते सा ते किं शठाभिमनायसे ॥३९ ॥
तीयैकवचः षष्ठ्यामामन्तं च वदेत् क्विपि ।
थोदितं बलभिदा सुरुचां विद्युतामिव ॥ ४० ॥
सन्तमपि यद्वाक्यं तत्तथैव प्रयोजयेत् ।
थोच्यतेऽम्भसा भासा यशसामम्भसामिति ॥ ४१ ॥
से स्त्रियां च क्वस्वन्तमिच्छन्त्यच्छान्दसं किल ।
नेयुषामपि दिवं यथा न व्येति चारुता ॥ ४२ ॥

इभकुम्भनिभे बाला दधुषी कञ्चुकं स्तने ।
रतिखेदपरिश्रान्ता जहार हृदयं नृणाम् ॥ ४३ ॥
शबलादिभ्योऽतितरां भाति णिज्विहितो यथा ।
बलाकाः पश्य सुश्रोणि घनाञ्छबलयन्त्यमूः ॥ ४४ ॥
शिशिरासारकणिकासदृशः सेतुगन्धवाट् ।
त्वां वीजयति सुश्रोणि रतिखेदालसेक्षणाम् ॥ ४५ ॥
एवं णिचः प्रयोगस्तु सर्वत्रालंकृतिः परा ।
लिङ्गत्रयोपपन्नं च ताच्छील्यविषयं णिनिम् ॥ ४६ ॥
तस्या हारी स्तनाभोगो वदनं हारि सुन्दरम् ।
हारिणी तनुरत्यन्तं कियन्न हरते मनः ॥ ४७ ॥
ताच्छील्यादिषु चेष्यन्ते सर्व एव तृनादयः ।
विशेषेण च तत्रेष्टा युच्कुरज्वरजिष्णुचः ॥ ४८ ॥
क्तिन्नन्तं च प्रयुञ्जीत संगतिः संहतिर्यथा ।
शाकारौ जागुरिष्टौ च जागर्या जागरा यथा ॥ ४९ ॥
उपासनेति च युचं नित्यमासेः प्रयोजयेत् ।
ल्युटं च कर्तृविषयं देवनो रमणो यथा ॥ ५० ॥
अणन्तादपि ङीबिष्टो लक्ष्मीः पौरन्दरी यथा ।
अञ्महारजनाल्लाक्षारोचनाभ्यां तथा च ठक् ॥ ५१ ॥
ड्मतुबिष्टं च कुमुदाद्यर्थेयं भूः कुमुद्वती ।
ठक् चापि तेन जयतीत्याक्षिकः शास्त्रिको यथा ॥ ५२ ॥
हितप्रकरणे णं च सर्वशब्दात् प्रयुञ्जते ।
ततश्छमिष्टया च यथा सार्वः सर्वीय इत्यपि ॥ ५३ ॥

वदेदिमनिजन्तं च पटिमा लघिमा यथा ।
विशेषणेयसुन्निष्टो ज्यायानाप कनीयसीम् ॥ ५४ ॥
द्वयसज्दघ्नचाविष्टौ प्रमाणविषयौ यथा ।
जानुदघ्ना सरिन्नारीनितम्बद्वयसं सरः ॥ ५५ ॥
मतुप्प्रकरणे ज्योत्स्नातमिस्राशृङ्गिणादयः ।
इनच्च फलबर्हाभ्यां फलिनो बर्हिणो यथा ॥ ५६ ॥
इनिः प्रयुक्तः प्रायेण तथा ठंश्च मनीषिभिः ।
तत्रापि मेखलामालामायानां सुतरां मतौ ॥ ५७ ॥
अभ्यस्ताज्झेरदादेशे दधतीत्यादयोऽपि च ।
रोदिति स्वपितीत्यादि सहेटा सार्वधातुकम् ॥ ५८ ॥
अभ्यस्तेषु प्रयोक्तव्यमदन्तं घुभृञोः शतुः ।
असौ दधदलंकारं स्रजं बिभ्रच्च शोभते ॥ ५९ ॥
[न तवर्गं शकारेण क्वचित् सं]योगिनं वदेत् ।
यथैतच्छ्यामभाभाति वनं वनजलोचने ॥ ६० ॥
नैकत्रौकारभूयस्त्वं गतो यातो हतो यथा ।
सावर्ण्यवज्झयो ह्रस्य ब्रूयान्नान्यत्र पद्धतेः ॥ ६१ ॥
सालातुरीयमतमेतदनुक्रमेण
को वक्ष्यतीति विरतोऽहमतो विचारात् ।
शब्दार्णवस्य यदि कश्चिदुपैति पारं
भीमाम्भसश्च जलधेरिति विस्मयोऽसौ ॥ ६२ ॥
विद्यानां सततमपाश्रयोऽपरासां
तासूक्तान्न च विरुणद्धि कांश्चिदर्थान् ।

श्रद्धेयं जगति मतं हि पाणिनीयं
माध्यस्थ्याद्भवति न कस्यचित्प्रमाणम् ॥ ६३ ॥

अवलोक्य मतानि सत्कवीना-
मवगम्य स्वधिया च काव्यलक्ष्म ।
सुजनावगमाय भामहेन
ग्रथितं रक्रिलगोमिसूनुनेदम् ॥ ६४ ॥

षष्ट्या शरीरं निर्णीतं शतषष्ट्या त्वलंकृतिः ।
पञ्चाशता दोषदृष्टिः सप्तत्या न्यायनिर्णयः ॥ ६५ ॥

षष्ट्या शब्दस्य शुद्धिः स्यादित्येवं वस्तुपञ्चकम् ।
उक्तं षड्भिः परिच्छेदैर्भामहेन क्रमेण वः ॥ ६६ ॥

॥ इति भामहालंकारे षष्ठः परिच्छेदः ॥

समाप्तश्चायं ग्रन्थः ।



Quotations from Bhāmaha by others in the Alphabetical order of names.

1. Abhinavagupta in Dhvanyālokalochana, (N. S. P. Edn.)

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च ।
करोति कीर्तिं प्रीतिं च साधुकाव्यनिषेवणम् ॥ I—2.

उपेयुषामपि दिवं सन्निबन्धविधायिनाम् ।
आस्त एव निरातङ्कं कान्तं काव्यमयं वपुः ॥ I—6.

शब्दश्छन्दोऽभिधानार्थाः । I—9.

वक्राभिधेयशब्दोक्तिरिष्टा वाचामलंकृतिः । I—36.

आदिमध्यान्तविषयं त्रिधा दीपकमिष्यते । II—25.

मदो जनयति प्रीतिं साऽनङ्गं मानभङ्गुरम् ।
स प्रियासंगमोत्कण्ठां साऽसह्यां मनसः शुचम् ॥ II—27.

प्रतिषेध इवेष्टस्य यो विशेषाभिधित्सया ।
वक्ष्यमाणोक्तविषयः स आक्षेपो द्विधा मतः ॥ II—68.

अहं त्वा यदि नेक्षेय क्षणमप्युत्सुका ततः ।
इयदेवास्त्वतोऽन्येन किमुक्तेनाप्रियेण ते ॥ II—69.

गृहेष्वध्वसु वा नान्नं भुञ्ज्महे यदधीतिनो ।
विप्रा न भुञ्जते ... ... III—9

अपह्नुतिरभीष्टस्य किंचिदर्थगतोपमा । III—21.

नेयं विरौति भृङ्गाली मदेन मुखरा मुहुः ।
अयमाकृष्यमाणस्य कन्दर्पधनुषो ध्वनिः ॥ III—22.

एकदेशस्य विगमे या गुणान्तरसंस्थितिः ।
विशेषप्रथनायासौ विशेषोक्तिरिति स्मृता ॥ III—23.

स एकस्त्रीणि जयति जगन्ति कुसुमायुधः ।
हरतापि तनुं यस्य शंभुना न हृतं बलम् ॥ III—24.

अधिकारादपेतस्य वस्तुनोऽन्यस्य या स्तुतिः ।
अप्रस्तुतप्रशंसा सा त्रिविधा परिकीर्तिता ॥ III—29.

अयं मन्दद्युतिर्भास्वानस्तं प्रति यियासति ।
उदयः पतनायेति श्रीमतो बोधयन्नरान् ॥ III—34.

उपमानेन तत्त्वं च भेदं च वदतः पुनः ।
ससंदेहं वचः स्तुत्यै ससंदेहं विदुर्यथा ॥ III—43.

तुल्योदयावसानत्वाद्गतेऽस्तं प्रति भास्वति ।
वासाय वासरः क्लान्तो विशतीव तमोगुहाम् ॥ III—48.

स्वादुकाव्यरसोन्मिश्रं वाक्यार्थमुपयुञ्जते ।
प्रथमालीढमधवः पिबन्ति कटु भेषजम् ॥ V—3.

2. Ānandavardhana in Dhvanyāloka

(N. S. P. Edn.)

सैषा सर्वत्र वक्रोक्तिरनयार्थो विभाव्यते ।
यत्नोऽस्यां कविना कार्यः कोऽलंकारोऽनया विना ॥ II—85.

3. Appayya Dīkshita in Chitramīmāṁsā

(N. S. P. Edn.)

अद्य या मम गोविन्द जाता त्वयि गृहागते ।
कालेनैषा भवेत्प्रीतिस्तवैवागमनात्पुनः ॥ III—5.

यत्र तेनैव तस्य स्यादुपमानोपमेयता ।
असादृश्यविवक्षातो वदन्ति तमनन्वयम् ॥ III—45.

4. Bhoja in Sarasvatīkaṇṭhābharaṇa

असितर्तितुगद्रिच्छित् स्वःक्षितां पतिरद्रिदृक् ।
अमिद्भिः शुभ्रदृग्दृष्टैर्द्विषो जेघ्नीयिषीष्ट वः ॥ I—46.

किंशुकव्यपदेशेन तरुमारुह्य सर्वतः ।
दग्धादग्धमरण्यानां पश्यतीव विभावसुः ॥ II—92.

5. Daṇḍin in Kāvyādarśa

हिमापहामित्रधरैर्व्याप्तं व्योमाभिनन्दति । I—41.

अद्य या मम गोविन्द जाता त्वयि गृहागते ।
कालेनैषा भवेत्प्रीतिस्तवैवागमनात् पुनः ॥ III—5.

अपार्थं व्यर्थमेकार्थं ससंशयमपक्रमम् ।
शब्दहीनं यतिभ्रष्टं भिन्नवृत्तं विसन्धिकम् ॥ IV—1.

देशकालकलालोकन्यायागमविरोधि च । IV—2.

समुदायार्थशून्यं यत्तदपार्थमितीष्यते । IV—8.

6. Hemachandra in Kāvyānuśāsana

अहं त्वां यदि नेक्षेय क्षणमप्युत्सुका ततः ।
इयदेवास्त्वतोऽन्येन किमुक्तेनाप्रियेण ते ॥ II—69.

गतोऽस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिणः ।
इत्येवमादि किं काव्यं वार्तामेनां प्रचक्षते ॥ II—87.

नेयं विरौति भृङ्गाली मदेन मुखरा मुहुः ।
अयमाकृष्यमाणस्य कन्दर्पधनुषो ध्वनिः ॥ III—22.

स एकस्त्रीणि जयति जगन्ति कुसुमायुधः ।
हरतापि तनुं यस्य शंभुना न हृतं बलम् ॥ III—24.

7. Hemachandra in Kāvyānuśāsanaṭīkā

सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते ।
यत्नोऽस्यां कविना कार्यः कोऽलंकारोऽनया विना ॥ II—85.

व्यालवन्तो दुरारोहा रत्नवन्तः फलान्विताः ।
विषमा भूभृतस्तेभ्यो भयमाशु प्रमादिनाम् । IV—19.

न स शब्दो न तद्वाच्यं न स न्यायो न सा कला ।
जायते यन्न काव्याङ्गमहो भारो गुरुः कवेः ॥ V—4.

8. Jayamaṅgala in Bhaṭṭikāvyaṭīkā—

सर्गः	श्लोकः	भामहे	सर्गः	श्लोकः	भामहे
10	1	II—5 & 17	10	58	III—21
	23	II—27		59	III—23
	26	II—21		60	III—31
	30	II—30		61	III—35
	36	II—71		62	III—27
	38	II—68		63	III—33
	40	II—75		64	III—35
	41	II—77		65	III—37
	42	II—79		66	III—39
	43	II—81		67	III—41
	44	II—89		68	III—43
	45	II—91		69	III—45
	46	II—93 & 87		70	III—47
	48	III—6		71	III—49
	50	III—8		72	III—55
	53	III—12 [17	12	1	III—53 & 54
	55	III—14, 15,			

9. Keśavamiśra in Alaṁkāraśekhara

क्वचिदग्रे प्रसरता क्वचिदापत्य निम्नता ।
शुनेव सारङ्गकुलं त्वया भिन्नं द्विषां बलम् ॥ II—54.
रसवद्दर्शितस्पष्टश्रृङ्गारादिरसोदयम् । III—6.

10. Mallinātha in Bhaṭṭikāvyaṭīkā—

भट्टिः	XI—1.	भामहः	II—3.
„	XII—1.	„	III—53 & 54.

11. Mammaṭa in Kāvya Prakāśa—

6th Ullāsa

रूपकादिरलंकारस्तस्यान्यैर्बहुधोदितः ।
न कान्तमपि निर्भूषं विभाति वनिताननम् ॥
रूपकादिमलंकार बाह्यमाचक्षते परे ।
सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलंकृतिम् ॥
तदेतदाहुः सौशब्द्यं नार्थव्युत्पत्तिरीदृशी ।
शब्दाभिधेयालंकारभेदादिष्टं द्वयं तु नः ॥ I—13 to 15.

10th Ullāsa

सैषा सर्वत्र वक्रोक्तिरनयार्थो विभाव्यते ।
यत्नोऽस्यां कविभिः कार्यः कोऽलंकारोऽनया विना ॥ II—85.
अयं पद्मासनासीनश्चक्रवाको विराजते ।
युगादौ भगवान् वेधाः विनिर्मित्सुरिव प्रजाः ॥ II—55.
स पीतवासाः प्रगृहीतशार्ङ्गो
मनोज्ञभीमं वपुराप कृष्णः ।
शतह्रदेन्द्रायुधवान् निशायां
संसृज्यमानः शशिनेव मेघः ॥ II—58.
निपेतुरास्यादिव तस्य दीप्ताः
शरा धनुर्मण्डलमध्यभाजः ।
जाज्वल्यमाना इव वारिधाराः
दिनार्धभाजः परिवेषिणोऽर्कात् ॥ II—47.

12. Namisādhu in commentary on Rudraṭa's Kāvyālaṁkāra

प्राकृतं संस्कृतं चैतदपभ्रंश इति त्रिधा । I—16.
स मारुताकम्पितपीतवासा
बिभ्रत्सलीलं शशिभासि शङ्खम् ।
यदुप्रवीरः प्रगृहीतशार्ङ्गः
सेन्द्रायुधो मेघ इवाबभासे ॥ II—41.

स पीतवासाः प्रगृहीतशार्ङ्गो
मनोज्ञभीमं वपुराप कृष्णः ।
शतह्रदेन्द्रायुधवान् निशायां
संसृज्यमानः शशिनेव मेघः ॥ II—58.

निपेतुरास्यादिव तस्य दीप्ताः
शरा धनुर्मण्डलमध्यभाजः ।
जाज्वल्यमाना इव वारिधारा
दिनार्धभाजः परिवेषिणोऽर्कात् ॥ II—47

अयं पद्मासनासीनश्चक्रवाको विराजते ।
युगादौ भगवान् ब्रह्मा विनिर्मित्सुरिव प्रजाः ॥ II—55.

वनेऽथ तस्मिन् वनिताविहारिणः
प्रभिन्नदानार्द्रकटा मतङ्गजाः ।
विचित्रबर्हाभरणाश्च बर्हिणो
बभुर्दिवीवामलविग्रहा ग्रहाः ॥ II—63.

13. Pratīhārendurāja in Laghuvṛtti on Udbhaṭa's Kāvyālaṅkāra

वृत्तदेवादिचरितशंसि चोत्पाद्यवस्तु च ।
कलाशास्त्राश्रयं चेति चतुर्धा भिद्यते पुनः ॥ I—17.
स सहोक्त्युपमाहेतुनिर्देशात् त्रिविधं यथा । III—17.
अयं मन्दद्युतिर्भास्वानस्तं प्रति यियासति ।
उदयः पतनायेति श्रीमतो बोधयन्नरान् ॥ III—34.
चित्रोदात्ताद्भुतार्थत्वं कथायाः स्वभिनीतता ।
शब्दानाकुलता चेति तस्य हेतुं प्रचक्षते ॥ III—54.

14. Premachandra Tarkavāgīśa, commentary on Kāvyādarśa

सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलंकृतिम् ।
तदेतदाहुः सौशब्द्यं नार्थव्युत्पत्तिरीदृशी ॥ I—14.

सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते ।
यत्नोऽस्यां कविना कार्यः कोऽलंकारोऽनया विना ॥ II—85.

हेतुश्च सूक्ष्मलेशौ च नालंकारतया मताः ।
समुदायाभिधेयस्य वक्रोक्त्यनभिधानतः ॥ II—86.

प्रतिज्ञाहेतुदृष्टान्तहीनं दुष्टं च नेष्यते । IV—2.

15. Ruyyaka in Alaṅkārasarvasva

शब्दानुकूलता चेति तस्य हेतून् प्रचक्षते । III—54.

16. Śāntarakshita in Tatvasaṅgraha with Kamalaśīla's commentary. VI—17, 18 & 19 cited as Verses 912, 913 & 914.

17. Udbhaṭa in Kāvyālaṅkāra

अपह्नुतिरभीष्टा च किंचिदन्तर्गतोपमा ।
भूतार्थापह्नवेनास्या निबन्धः क्रियते बुधैः ॥ III—21.

18. Vallabha in Subhāshitāvali

किंशुकव्यपदेशेन तरुमारुह्य सर्वतः ।
दग्धादग्धमरण्यान्यां पश्यतीव विभावसुः ॥ II—92.

नेयं विरौति भृङ्गाली मदेन मधुरस्वरा ।
अयमाकृष्यमाणस्य कन्दर्पधनुषो ध्वनिः ॥ III—22.

19. Vāmana in Kāvyālaṁkārasūtravṛtti

सूर्यांशुसंमीलितलोचनेषु
दीनेषु पद्मानिलनिर्मदेषु ।
साध्व्यः स्वगेहेष्विव भर्तृहीनाः
केका विनेशुः शिखिनां मुखेषु ॥ II—46.

20. Viśveśvarapaṇḍita in Alaṅkārakaustubha.

यत्र तेनैव तस्य स्यादुपमानोपमेयता ।
असादृश्यविवक्षातो वदन्ति तमनन्वयम् ॥ III—45.

Quotations from Bhāmaha by others in the order of the Text.

•THE FIRST PARICCHHEDA.

श्लोकः	Cited in
2	Agnipurāṇa; Lochana, page 12
6	Lochana, page 12
9	„ page 10
12	Kāmadhenu on Vāmana I-3-22
13	Mammaṭa's Kāvya Prakāśa, 6th Ullāsa
14	„ „ „ ; Premachandra on Kāvyādarśa I—1
15	Mammaṭa's Kāvya Prakāśa, 6th Ullāsa
16	Namisādhu on Rudraṭa, page 13
17	Pratīhārendurāja on Udbhaṭa, page 78
36	Lochana, page 208
41	Daṇḍin's Kāvyādarśa III—120; Bhoja's Sarasvatīkaṇṭhābharaṇa, page 8
46	„ „ „ page 26

THE SECOND PARICCHHEDA.

3	Mallinātha & Jayamaṅgalā on Bhaṭṭi XI—1; Lochana P. 79; Kāvyānuśāsana P. 201
5	Jayamaṅgalā on Bhaṭṭi X—1
17	Lochana P. 40; Jayamaṅgalā on Bhaṭṭi X-1

श्लोकः	Cited in
21	Jayamaṅgalā on Bhaṭṭi X—25
25	Lochana, page 38
27	Jayamaṅgalā on Bhaṭṭi X–22 ; Lochana, page 40
30	„ „ X—30
41	Namisādhu on Rudraṭa, page 145
46	Vāmana's Kāvyālaṁkārasūtravṛtti IV-ii-10
47	Namisādhu on Rudraṭa, page 145 ; Mammaṭa's Kāvya Prakāśa, 10th Ullāsa
53	Mallinātha on Bhaṭṭi XII—1
54	„ „ „ ; Keśavamiśra's Alaṁkāraśekhara, page 18 ; Ruyyaka's Alaṁkārasarvasva, page 183
55	Namisādhu on Rudraṭa, page 146 ; Kāvyaprakāśa, 10th Ullāsa.
58	„ „ P. 145 ; Kāvyaprakāsa 10th Ullāsa
63	„ „ page 146
68	Lochana P. 36; Jayamaṅgalā on Bhaṭṭi X-38
69	„ „ ; Hemachandra's Kāvyānuśāsana, page 268
71	Jayamaṅgalā on Bhaṭṭi X—36
75	„ „ X—39
77	„ „ X—40
79	„ „ X—41
81	„ „ X—42

श्लोकः Cited in

85 Dhvanyāloka, page 208; Premachandra on Kāvyādarśa II—220; Kāvya Prakāśa. 10th Ullāsa; Hemachandra's 'Kāvyānuśāsana Ṭīkā, page 267
86 Premachandra on Kāvyādarśa II—235
87 Jayamaṅgalā on Bhaṭṭi X—45; Hemachandra's Kāvyānuśāsana, page 17
89 Jayamaṅgalā on Bhaṭṭi X—43
91 „ „ X—44
92 Vallabha's Subhāshitāvali 1546; Bhoja's Sarasvatīkaṇṭhābharaṇa, page 490
93 Jayamaṅgalā on Bhaṭṭi X—45

THE THIRD PARICCHHEDA.

5 Chitramīmāṁsā P. 42; Kāvyādarśa II—266
6 Keśavamiśra's Alaṁkāraśekhara, page 49; Jayamaṅgalā on Bhaṭṭi X—47
8 „ „ X—49
9 Lochana, page 40
12 Jayamaṅgalā on Bhaṭṭi X—52
14 „ „ X—54
15 „ „ „
17 „ „ „; Pratīhārendurāja on Udbhaṭa, page 47
21 Lochana, page 38; Udbhaṭa's Kāvyālaṁkārasaṅgraha P. 58; Jayamaṅgalā on Bhaṭṭi X—57

श्लोकः	Cited in
22	Lochana P. 38; Vallabha's Subhāshitāvalī 1644; Hemachandra's Kāvyānuśāsana P. 28
23	Lochana P. 38; Jayamaṅgalā on Bhaṭṭi X–58
24	" "; Hemachandra's Kāvyānuśāsana, page 270
25	Jayamaṅgalā on Bhaṭṭi X—63
27	" " X—61
29	Lochana, page 42
31	Jayamaṅgalā on Bhaṭṭi X—59
33	" " X—62
34	Lochana, page 209
35	Jayamaṅgalā on Bhaṭṭi X—60
36	Pratīhārendurāja on Udbhaṭa, page 62
37	Jayamaṅgalā on Bhaṭṭi X—64
39	" " X—65
41	" " X—66
43	Lochana, page 107; Jayamaṅgalā on Bhaṭṭi X—67
45	Chitramīmāṁsā, page 14; Jayamaṅgalā on Bhaṭṭi X—68; Viśveśvarapaṇḍita's Alaṁkārakaustubha, page 23
47	Jayamaṅgalā on Bhaṭṭi X—69
48	Lochana, page 41
49	Jayamaṅgalā on Bhaṭṭi X—70
53	" " XII—1
54	" " "; Pratīhārendurāja on Udbhaṭa, page 74

श्लोकः Cited in

55 Jayamaṅgalā on Bhaṭṭi X—71

THE FOURTH PARICCHHEDA.

1 Kāvyādarśa III—125
2 ,, III—126; Premachandra on Kāvyādarśa III—127
8 ,, III—128
19 Hemachandra's Kāvyānuśāsana Ṭīkā P. 279

THE FIFTH PARICCHHEDA.

3 Lochana, page 182
4 Hemachandra's Kāvyānuśāsana Ṭīkā P. 7

THE SIXTH PARICCHHEDA.

17, 18 & 19. Śāntarakshita's Tatvasaṅgraha with Kamalaśīla's commentary (Baroda Sanskrit Series) Verses 912, 913 & 914.

Index of the halves of Verses in Bhāmaha

*Those printed a little inside represent the latter halves of verses.